fall 2008 course schedule

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fall 2008 course schedule

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2008–2009 ACADEMIC CALENDAR

FALL 2008

August 25	International student orientation
August 26–29	Fall 2008 orientation
September 1	Labor Day holiday
September 2	Fall semester classes begin
September 16	Last day to add/drop Fall 2008 classes
October 13–17	Midterm grading period
November 5–7	Spring 2009 priority registration for continuing MA, MFA, and PB students
November 10–14	Spring 2009 priority registration for continuing BA and BFA students
November 14	Last day to withdraw from courses with a W
November 21	Spring 2009 early registration for new students begins
November 27–28	Thanksgiving holiday
December 1	Spring 2009 early registration for non-degree students begins
December 12	Fall semester classes end

SPRING 2009

January 1	New Year's holiday
January 2	January Intensives begin
January 2	Last day to add/drop January Intensives
January 14–16	Spring 2009 orientation
January 15	January Intensive classes end
January 19	Martin Luther King Jr. holiday
January 20	Spring semester classes begin
February 9	Last day to add/drop Spring 2009 classes
February 16	President's Day holiday
March 9–13	Midterm grading period
March 16–20	Spring break
April 10	Last day to withdraw from courses with a W
April 16–17	Summer and Fall 2009 priority registration for MA, MFA, and PB students
April 20–24	Summer and Fall 2009 priority registration for BA and BFA students
April 27	Summer and Fall 2009 early registration for new students begins
May 1	Summer and Fall 2009 early registration for non-degree students begins
May 11	Spring semester classes end
May 15	Vernissage: MFA Graduate Exhibition opening
	Undergraduate Spring Show opening
May 16	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought (if any), class, and major. Students registering for the first time at SFAI *or* students advancing to a higher degree or certificate program are considered new students (whether degree-seeking or non-degree). Students officially enrolled in the semester previous to the one for which they are currently registering *or* students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students (whether degree-seeking or non-degree). Returning students who have voluntarily or involuntarily withdrawn from SFAI should contact the Office of Admissions for information on how to re-enroll.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration. The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering or re-enrolling.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda on the SFAI website under Academic Programs/Course Schedules) under Course Descriptions to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

PRIORITY REGISTRATION

Student Accounts Holds

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Fall 2008 Registration Schedule

April 15–17
Continuing MA, MFA, and Post-Bac (PB) (i.e., degree- or certificate-seeking) students

April 21–24
Continuing BA and BFA (i.e., degree-seeking) students

April 28
New degree-seeking students

May 5
Non-degree students

Registration will continue through September 16, 2008.

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Please note that phone registration is not permitted.

New Degree-seeking (BA, BFA, MA, or MFA) Students and New PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Office of Admissions. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone. You will be asked to make an initial nonrefundable tuition deposit of $300 (BA, BFA) or $500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Daylight Time zone).

Low-residency Summer MFA Students

Registration takes place by means of individual advising with the Summer MFA program director. Registration for new students in the low-residency Summer MFA program is coordinated through the office of the Summer MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Fall 2008 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Office of Student Affairs. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Office of Student Affairs via e-mail at studentaffairs@sfai.edu.

HOURS FOR THE OFFICE OF REGISTRATION AND RECORDS

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

ADD/DROP DATES AND PROCEDURES

Add/drop period for Fall 2008 ends on Tuesday, September 16, 2008

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Please consult the Academic Calendar for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an intensive after the first day of instruction will receive a grade of "W." Please consult the academic calendar for the exact dates for adding, dropping, and withdrawing from intensives.

INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Director of Student Affairs for International and Off-campus Study Programs. Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate VP of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Graduate Programs or the Associate VP of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but choose not to attend SFAI must notify the Office of Admissions in writing as soon as possible, but no later than September 16, 2008, in order to avoid tuition charges for the Fall 2008 semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admissions.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Office of Undergraduate Academic Advising (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR FALL 2008

TUITION FOR DEGREE-PROGRAM AND CERTIFICATE COURSES

BA, BFA, and Non-degree tuition per semester:

1–11 UNITS
Multiply each unit by $1,378

12–15 UNITS
Pay a flat tuition rate of $15,063

Over 15 UNITS
$15,063 plus $1,378 for each additional unit over 15

MA, MFA, AND PB tuition per semester:

1–11 UNITS
Multiply each unit by $1,491

12–15 UNITS
Pay a tuition rate of $16,087

Over 15 UNITS
$16,087 plus $1,491 for each additional unit over 15

FEES

1. Student Activity Fee is $35 per semester

2. Studio courses may be subject to materials fees (see individual course descriptions).

3. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a $500 nonrefundable deposit.

4. Commencement Fee is $100 for all graduating students.

MFA FEES

1. MFA Exhibition and Catalogue: $260

2. MFA Final Review (charged only to students not enrolled in classes): $260

TUITION PAYMENT DEADLINES

New and continuing degree-seeking students who register early:

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due according to specified due dates.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines:

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

REFUND POLICY

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

TUITION PAYMENT PLANS

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, or bank draft payable to "San Francisco Art Institute." A $15 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall semester and December 1 for Spring semester; $25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall semester and January 1 for the Spring semester; $25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall semester and February 1 for Spring semester; $25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid.

Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes

Tuition refunds for dropped classes, excluding Intensives, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree-seeking Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is $15,063, tuition liability (rounded to nearest dollar) is $15,063 x 12.7%, which equals $1,913.

Complete Withdrawal or Dropped Classes by Non-degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed add/drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A $100 registration fee will be deducted from all refunds.

Prior to and including

First day of first class:	**100%**
First 10% of class hours attended:	**90%**
After first 10% and through first 25%:	**50%**
After first 25% and through first 50%:	**25%**
After 50% of class hours attended:	**0%**

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at www.sfai.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes, may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

CONCURRENT REGISTRATION

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Office of Academic Affairs and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit is offered as the semester unit. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript available in the Office of Registration and Records or on the SFAI website.

POLICY STATEMENT

All students are urged to read the general regulations found both in this Course Schedule and in the Student Handbook: PDFs of both publications can be found at www.sfai.edu by clicking For Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this Course Schedule and the Student Handbook are as accurate as possible (please check for addenda to the Course Schedule at www.sfai.edu), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

CHANGES AND ADDITIONS TO THE COURSE SCHEDULE

Many courses have additional information in the form of syllabi or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in this Course Schedule, SFAI reserves the right to

- Cancel any class because minimum enrollment has not been met
- Change instructors
- Change the time or place of any course offering

NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, SFAI, 800 Chestnut Street, San Francisco, CA 94133," or to "Director of the Office for Civil Rights, US Department of Education, Washington DC 20202."

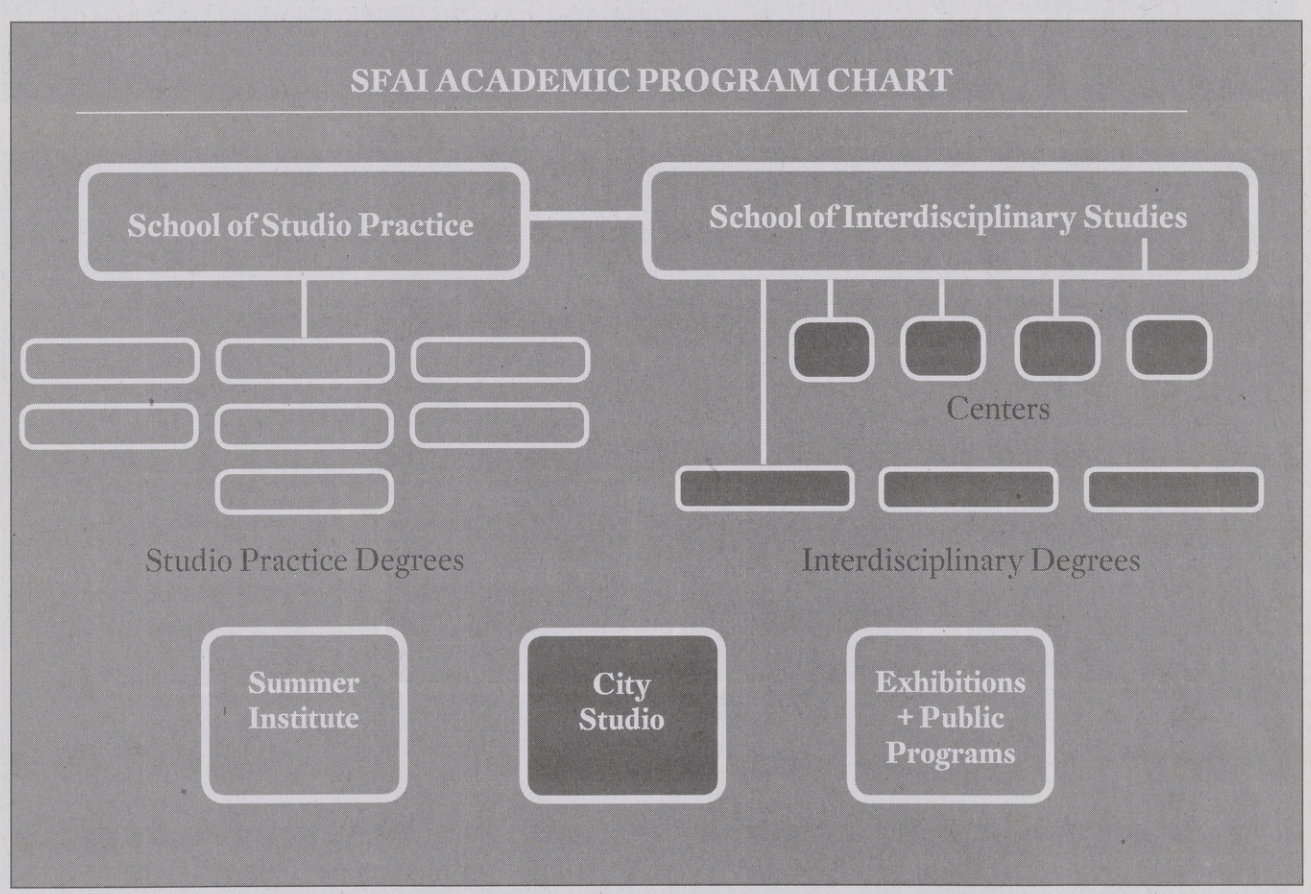
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Graduate Programs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should write to "Associate Vice President of Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133" at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate VP of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the two pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars we invite who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to our academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



PROGRAMS OF STUDY

School of Studio Practice

—Bachelor of Fine Arts
—Post-Baccalaureate
—Master of Fine Arts

- Design and Technology
- Film
- New Genres
- Painting
- Photography
- Printmaking
- Sculpture

School of Interdisciplinary Studies

—Bachelor of Arts
—Master of Arts

- History and Theory of Contemporary Art
- Urban Studies
- Exhibition and Museum Studies

ORGANIZATION OF CENTERS

School of Interdisciplinary Studies

- Art and Science
- Media Culture
- Public Practice
- Word, Text, and Image

—Ongoing Research
—Artists and Scholars in Residence
—Colloquia and Symposia
—Fellowships (including Post-Doctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

DESIGN AND TECHNOLOGY
FILM
NEW GENRES
PAINTING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE

The School of Studio Practice offers the following degrees and certificate:

BACHELOR OF FINE ARTS
MASTER OF FINE ARTS
POST-BACCALAUREATE CERTIFICATE

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI. It offers three areas of study:

HISTORY AND THEORY OF CONTEMPORARY ART
URBAN STUDIES
EXHIBITION AND MUSEUM STUDIES

The School of Interdisciplinary Studies offers the following degrees:

BACHELOR OF ARTS
History and Theory of Contemporary Art
Urban Studies

MASTER OF ARTS
History and Theory of Contemporary Art
Urban Studies
Exhibition and Museum Studies

The School of Interdisciplinary Studies includes research and inquiry in art history, critical theory, English, humanities, mathematics, science, social science, writing, and urban studies. Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practice; and Word, Text, and Image. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

ART AND SCIENCE
MEDIA CULTURE
PUBLIC PRACTICE
WORD, TEXT, AND IMAGE

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS

The School of Interdisciplinary Studies:

BA
History and Theory of Contemporary Arts

BA
Urban Studies

MA
History and Theory of Contemporary Arts

MA
Urban Studies

MA
Exhibition and Museum Studies

History and Theory of Contemporary Art (BA, MA)

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections.

A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

COURSE SCHEDULE

Class Times

Key to Room Locations and Abbreviations

Course Codes

CLASS TIMES

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm
TBA	To be announced

800 CHESTNUT STREET

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room, (above Studio 16A)
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116	Painting Studios
Studio 117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Photo Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)
TBA	To be announced

THIRD STREET GRADUATE CENTER

2565 Third Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be announced

How to Read the Course Codes

ARTH-100-01
The letters at the beginning refer to the discipline in which the course is offered.

ARTH-**100**-01
The three-digit course number in the middle indicates the level of the course:

000–099 = skill development
100 = beginning to intermediate
200 = intermediate
300 = intermediate to advanced
400 = Post-Baccalaureate program
500 = graduate level

ARTH-100-**01**
The final two digits refer to the section of the course.

FALL 2008 UNDERGRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	John Rapko	T	9:00–11:45	LH
ARTH-100-2	Foundations in Global Art History	Vivian Bobka	M	1:00–3:45	LH
ARTH-101-1	Modernity and Modernism	Claire Daigle	T	1:00–3:45	LH
ARTH-102-1	Contemporary Art Now	Krista Lynes	M	4:15–7:00	LH
DT-140-1	History of Reproducibility	Craig Baldwin	TH	1:00–3:45	LH
ARTH-202-1	Contemporary Artists Seminar	Glen Helfand	M	4:15–7:00	20B
ARTH-226-1	Art 2K—Historicizing Contemporary Practice	Krista Lynes	M	1:00–3:45	20B
ARTH-228-1	Arts of India	Claire Daigle	M	1:00–3:45	18
ARTH-322-1	History, Catastrophe, and the Graphic Novel	Jeannene Przyblyski	W	9:00–11:45	18
CRITICAL STUDIES					
CS-221-1	Genre Trouble	Rob Halpern	T	4:15–7:00	20B
CS-290-1	Interdisciplinary Research Colloquium	Susan Greene	W	4:15–7:00	18
CS-300-1	Critical Theory A	Jon Lang	TH	1:00–3:45	18
CS-300-2	Critical Theory A	Terri Cohn	T	1:00–3:45	18
CS-300-3	Critical Theory A	Clark Buckner	W	4:15–7:00	MCR
CS-300-4	Critical Theory A	Dale Carrico	T	9:00–11:45	18
CS-301-1	Critical Theory B: Theory and Technoscience, Peer to Peer	Dale Carrico	TH	9:00–11:45	18
ENGLISH					
ENGL-090-1	English as a Second Language	Rebekah Sidman-Taveau	M/W	1:00–3:45	26/20B
ENGL-095-1	Academic Literacy	Loretta Kane	TH	1:00–3:45	MCR
ENGL-100-1	Investigation and Writing	Christina Boufis	M	9:00–11:45	MCR
ENGL-100-2	Investigation and Writing	Rob Halpern	T	1:00–3:45	MCR
ENGL-100-3	Investigation and Writing	David Buuck	W	1:00–3:45	MCR
ENGL-100-4	Investigation and Writing	Margaret Wrinkle	TH	4:15–7:00	20B
ENGL-101-1	The Dead and the Living	Rob Halpern	TH	4:15–7:00	18
ENGL-101-2	Freedom and Incarceration	Christina Boufis	M	1:00–3:45	MCR
ENGL-102-1	Eco-Cultures (Continuing Practices of Writing)	David Buuck	T	4:15–7:00	MCR
HUMANITIES					
HUMN-200-1	Humanities Core A: Ancient Ethics	John Rapko	W	1:00–3:45	18
HUMN-200-2	Humanities Core A: Antiquity—Love and War	Carolyn Duffey	F	1:00–3:45	20B
HUMN-200-3	Humanities Core A: History of the Americas	Thor Anderson	T	9:00–11:45	MCR
HUMN-201-1	Humanities Core B: Taoism and Solitude	Takeyoshi Nishiuchi	TH	9:00–11:45	MCR
MATHEMATICS					
MATH-100-1	Principles of Mathematics	Vince Corvo	TH	4:15–7:00	LH
SCIENCE					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00–3:45	Exploratorium
SCIE-111-1	Topics in Contemporary Science	Vince Corvo	TH	7:30–10:15	LH

SOCIAL SCIENCE					
SOCS-/US-100-1	Multicultural Europe	Henrik Lebuhn	T	7:30–10:15	18
SOCS-221-1	Consuming Cultures: The Geopolitics of Consumption	Robin Balliger	F	1:00–3:45	18
URBAN STUDIES					
US-/SOCS-100-1	Multicultural Europe	Henrik Lebuhn	T	7:30–10:15	18
US-200-1	Whose City? Urban Theory and Global Justice	Eddie Yuen	M	4:15–7:00	18
US-296-1	City Studio Practicum	tammy ko Robinson	TH	1:00–3:45	20B

FALL 2008 UNDERGRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CONTEMPORARY PRACTICE					
CP-100-1	Contemporary Practice: Making and Meaning	J. D. Beltran	F	9:00–11:45/ 1:00–3:45	LH/26
CP-100-2	Contemporary Practice: Making and Meaning	Amy Berk	F	9:00–11:45/ 1:00–3:45	LH/13
CP-100-3	Contemporary Practice: Making and Meaning	Ian McDonald	F	9:00–11:45/ 1:00–3:45	LH/106
CP-100-4	Contemporary Practice: Making and Meaning	Jill Miller	F	9:00–11:45/ 1:00–3:45	LH/MCR/ DMS2
DESIGN AND TECHNOLOGY					
DT-101-1	Digital Literacy: Image, Internet, Presentation	Ravinder Basra	T/TH	9:00–11:45	DMS2
DT-110-1	Frameworks of Art, Design, and Technology	Paul Klein	T/TH	4:15–7:00	DMS2/20A
DT-/SC-111-1	Electricity and Electronics for Artists	Gary Goddard	F	9:00–11:45/ 1:00–3:45	117
DT-/FM-116-1	Introduction to 3D Modeling, Texturing, and Animation Using Maya	Greg Lemon	M/W	9:00–11:45	DMS2
DT-140-1	History of Reproducibility	Craig Baldwin	TH	1:00–3:45	LH
DT-/SC-150-1	Introduction to Activating Objects (Physical Computing)	Chris Palmer	M	4:15–7:00/ 7:30–10:15	105
DT-202-1	Introduction to Digital Sound	Andrew Benson	T/TH	7:30–10:15	DMS2/20A
DT-214-1	Conceptual Design and Practice: Photoshop, Illustrator, and InDesign	Ravinder Basra	T/TH	1:00–3:45	DMS2/20A
DT-/SC-220-1	Designing a New Skin: Reshaping and Materializing the Human Form	Matt Dick	T/TH	9:00–11:45	105
DT-220-2	My Museum: Participation and Social Networking Exhibited—Realization	Rudolf Frieling	M	9:00–11:45	18/DMS2
DT-380-1	Undergraduate Tutorial	Paul Klein	W	1:00–3:45	DMS2
DRAWING					
DR-120-1	Drawing I and II	Fred Martin	T/TH	4:15–7:00	14
DR-120-2	Drawing I and II	Pat Klein	W	9:00–11:45/ 1:00–3:45	14
DR-200-1	Drawing II and III	Bruce McGaw	M/W	9:00–11:45	13
DR-200-2	Drawing II and III	Jeremy Morgan	T/TH	1:00–3:45	14
DR-202-2	Anatomy	Brett Reichman	T/TH	9:00–11:45	13
DR-220-1	Serial Autobiography	Caitlin Mitchell-Dayton	T/TH	9:00–11:45	14

FILM					
FM-101-1	Introduction to Film	Janis Crystal Lipzin	T/TH	1:00–3:45	26
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	W	4:15–7:00	26
FM-110-1	Electro-graphic Sinema	George Kuchar	F	9:00–11:45/ 1:00–3:45	8
FM-/DT-116-1	Introduction to 3D Modeling, Texturing, and Animation Using Maya	Greg Lemon	M/W	9:00–11:45	DMS2
FM-140-1	Documentary Film History	Michael Fox	W	4:15–7:00	LH
FM-201-1	Personal Poetic Documentary	Jay Rosenblatt	W	9:00–11:45/ 1:00–3:45	26
FM-204-1	Digital Cinema I	Michelle Rivera Gravage	M/W	4:15–7:00	DMS2
FM-220-1	Cinematic Structures for Narrative and Antinarrative	Hiro Narita	M	9:00–11:45/ 1:00–3:45	8
FM-301-1	Advanced Film	Anjali Sundaram	T/TH	9:00–11:45	26/8
FM-380-1	Undergraduate Tutorial	Lynn Hershman Leeson	W	1:00–3:45	8
INTERDISCIPLINARY					
IN-114-1	Collage	Carlos Villa	T/TH	1:00–3:45	13
IN-190-1	Around New Music	Charles Boone	W	9:00–11:45	9
IN-390-1	Senior Review Seminar	Janis Crystal Lipzin	TH	4:15–7:00	10
IN-391-1	Interdisciplinary Honors Studio	TBA			
IN-396-1	Internship	Jennifer Rissler	M	4:15–7:00	26
NEW GENRES					
NG-101-1	New Genres I	Julio César Morales	W	9:00–11:45/ 1:00–3:45	10
NG-101-2	New Genres I	Allan deSouza	T/TH	1:00–3:45	9/10
NG-110-1	Guerrilla Video Production Strategies	Chris Anderson	M	1:00–3:45/ 4:15–7:00	9
NG-140-1	History of New Genres	Sharon Grace	T	4:15–7:00	LH
NG-201-1	New Genres II: Hybrid Forms	Frank Smigiel	M/W	7:30–10:15	10
NG-204-1	Installation	Sharon Grace	T/TH	1:00–3:45	9/10
NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Will Rogan	W	1:00–3:45/ 4:15–7:00	9
NG-220-1	Conceptual Drawing	Keith Boadwee	M/W	4:15–7:00	10/13/14
NG-220-2	Performance/Sound/Language	Blixa Bargeld	T/TH	9:00–11:45	10
NG-250-1	Visiting Artist Studio	Felipe Dulzaides	F	1:00–3:45/ 4:15–7:00	10
NG-290-1	Humor in Contemporary Art	Allan deSouza	T	4:15–7:00	10
NG-380-1	Undergraduate Tutorial	Trisha Donnelly	W	9:00–11:45	8
PAINTING					
PA-120-1	Painting I and II	Bruce McGaw	M/W	1:00–3:45	115
PA-120-2	Painting I and II	Carlos Villa	T/TH	4:15–7:00	115
PA-120-3	Painting I and II: The Structure of Painting	Fred Martin	T/TH	7:30–10:15	114
PA-200-1	Painting II and III	Pat Klein	M	1:00–3:45/ 4:15–7:00	116
PA-200-2	Painting II and III	Dewey Crumpler	T	1:00–3:45/ 4:15–7:00	116
PA-200-3	Painting II and III	Pegan Brooke	W	9:00–11:45/ 1:00–3:45	116

PA-220-1	Landscape and the Notion of the Ideal	Jeremy Morgan	T/TH	9:00–11:45	115
PA-220-2	Special Topics	Josephine Taylor	M/W	9:00–11:45	114
PA-220-3	Better Painting through Chemistry	Matt Borruso	F	9:00–11:45/ 1:00–3:45	116
PA-300-1	Undergraduate Studio Seminar	Brett Reichman	T	1:00–3:45	117
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	T	9:00–11:45	117
PA-380-2	Undergraduate Tutorial	Jeremy Morgan	W	9:00–11:45	117
PA-380-3	Undergraduate Tutorial	Caitlin Mitchell-Dayton	TH	1:00–3:45	117
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	9:00–11:45	117
PHOTOGRAPHY					
PH-101-1	Photography I	Adrienne Pao	M/W	9:00–11:45	20A/16A/16C
PH-101-2	Photography I	Jack Fulton	T/TH	9:00–11:45	20A/16A/16C
PH-102-1	Materials and Methods	Susannah Hays	M/W	9:00–11:45	16A / 20A
PH-110-1	Photography II: Understanding Photography	Henry Wessel	T/TH	9:00–11:45	16A/20A
PH-111-1	The Digital Book	Michael Creedon/ John DeMerritt	F	9:00–11:45/ 1:00–3:45	16A/16C
PH-112-1	Color Photography: From Analogue to Digital	Alice Shaw	M/W	4:15–7:00	20A/16A/16C
PH-120-1	Digital Photography	Adrienne Pao	M/W	1:00–3:45	20A/16C
PH-140-1	History of Photography I	Thom Sempere	T	4:15–7:00	16A
PH-202-1	Landscape: Nevada Plus	Jack Fulton	T/TH	1:00–3:45	16A/16C
PH-207-1	Art and Commerce	Muffy Kibbey	F	9:00–11:45/ 1:00–3:45	20A/14
PH-215-1	Sacred and Profane	Linda Connor	M/W	7:30–10:15	16A
PH-220-1	Documentary Photography—Politics	Darcy Padilla	M/W	4:15–7:00	16A/20A
PH-300-1	Distinguished Visiting Photography Fellows Seminar	Reagan Louie	W	1:00–3:45	16A
PH-301-1	Strategies of Presentation	Linda Connor	M/W	1:00–3:45	16A/20A
PH-380-1	Undergraduate Tutorial	Linda Connor	W	4:15–7:00	PSR
PH-381-1	Special Projects	Henry Wessel	T	1:00–3:45	PSR
PRINTMAKING					
PR-102-1	Introduction to Printmaking	Suzanne Olmsted	T/TH	1:00–3:45	1/2
PR-103-1	Photopolymer Printmaking	Suzanne Olmsted	T/TH	9:00–11:45	1/2
PR-104-1	Lithography	Gordon Kluge	F	9:00–11:45/ 1:00–3:45	1/2
PR-106-1	Artists Books—Structures and Ideas	Macy Chadwick	M/W	9:00–11:45	2
PR-202-1	Etching I and II	Tim Berry	M/W	1:00–3:45	1
PR-220-1	Screenprinting I and II	Amy Todd	M/W	4:15–7:00	1
PR-301-1	Multiplicity	Tim Berry	M/W	9:00–11:45	20B/MCR
SCULPTURE					
CE-100-1	Ceramics I: Fabrication	John DeFazio	T/TH	1:00–3:45	106
CE-190-1	Issues in Contemporary Ceramics	Ian McDonald	TH	4:15–7:00	9
SC-100-1	3D Strategies: Beginning Sculpture	Richard Berger	M/W	1:00–3:45	105
SC-/DT-111-1	Electricity and Electronics for Artists	Gary Goddard	F	9:00–11:45/ 1:00–3:45	117
SC-/DT-150-1	Introduction to Activating Objects (Physical Computing)	Christopher Palmer	M	4:15–7:00/ 7:30–10:15	105
SC-190-1	Ecology of Materials/Processes	John Roloff	M	4:15–7:00	MCR

SC-203-1	Kinetic Sculpture: Figuration	Richard Berger	M/W	9:00–11:45	105
SC-204-1	Sound Laboratory	Bill Fontana	F	9:00–11:45/ 1:00–3:45	105
SC-/DT-220-1	Designing a New Skin: Reshaping and Materializing the Human Form	Matt Dick	T/TH	9:00–11:45	105
SC-307-1	Advanced Projects	John Roloff	M/W	1:00–3:45	106/117

FALL 2008 GRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-501-1	Issues and Theories in Contemporary Art	Claire Daigle	TH	1:00–3:45	3LH
ARTH-510-1	Frameworks for Art and Urbanism	Stephanie Ellis	T	9:00–11:45	3LH
ARTH-520-1	Installation Art and the Audience	Sarah Hamill	TH	4:15–7:00	MCR
ARTH-520-2	No Places: Earthworks/ Space/Utopia	Julian Myers	W	4:15–7:00	MCR
ARTH-521-1	Philosophies of Contemporary Art	John Rapko	F	9:00–11:45	3LH
ARTH-523-1	Critical Writing Workshop	Mark Van Proyen	M	7:30–10:15	3LH
ARTH-526-1	Cinema and the Global	Chris Bratton	W	1:00–3:45	LH
ARTH-528-1	Screen Histories, Screen Memories	Krista Lynes	T	1:00–3:45	20B
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
ARTH-591-1	Thesis II: Collaborative Projects	Julian Myers	M	9:00–11:45	3LH
CRITICAL STUDIES					
CS-500-1	Global Perspectives on Modernity	Carolyn Duffey	M	1:00–3:45	3LH
CS-500-2	Global Perspectives on Modernity	Robin Balliger	T	1:00–3:45	3LH
CS-500-3	Introduction to Critical Theory	Jon Lang	TH	9:00–11:45	3LH
CS-500-4	Dystopian Science Fiction Film of the 60s and 70s	Matt Borruso	T	4:15–7:00	3LH
CS-500-5	Evolution	Meredith Tromble	M	1:00–3:45	3SR2
CS-500-6	Tales of the City: The Traffic Between Telling, Making, and Urban Space	J. D. Beltran/Terri Cohn	W	9:00–11:45	3LH
CS-/US-500-7	The Contested City	Henrik Lebuhn	W	7:30–10:15	3LH
CS-500-8	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	12:00–2:00	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-500-1	Museum Evolution	Terri Cohn	M	4:15–7:00	3LH
EMS-503-1	Beyond Exhibitions	Hou Hanru	W	4:15–7:00	20B
EMS-/US-505-1	Global Spectacle	Okwui Enwezor	T	9:00–11:45	20B
EMS-588-1	Practicum	TBA	TBA	TBA	TBA
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
EMS-591-1	Thesis II: Collaborative Projects	Julian Myers	M	9:00–11:45	3LH
URBAN STUDIES					
US-/CS-500-1	The Contested City	Henrik Lebuhn	W	7:30–10:15	3LH
US-/EMS-505-1	Global Spectacle	Okwui Enwezor	T	9:00–11:45	20B
US-590-1	Thesis I: Independent Investigations	Dale Carrico	W	1:00–3:45	3LH
US-591-1	Thesis II: Collaborative Projects	Julian Myers	M	9:00–11:45	3LH

TOPIC SEMINARS					
NG-500-1	Alternative Contexts	Felipe Dulzaides	M	1:00–3:45	3SR1
PA-500-1	Distinguished Visiting Painting Fellows Critique Seminar	Brett Reichman	TH	1:00–3:45	3SR3
SC-500-1	Sculpture in Context	Lance Fung	T	4:15–7:00	3SR4

FALL 2008 GRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Paul Klein	W	9:00–11:45	3SR4
GR-500-2	Graduate Critique Seminar	Stephanie Ellis	TH	1:00–3:45	3SR2
GR-500-3	Graduate Critique Seminar	Lynn Hershman Leeson	W	9:00–11:45	3SR3
GR-500-4	Graduate Critique Seminar	Allan deSouza	W	1:00–3:45	3SR2
GR-500-5	Graduate Critique Seminar	Julio César Morales	T	1:00–3:45	3SR2
GR-500-6	Graduate Critique Seminar	Sharon Grace	TH	4:15–7:00	3SR2
GR-500-7	Graduate Critique Seminar	Will Rogan	M	9:00–11:45	3SR2
GR-500-8	Graduate Critique Seminar	Frances McCormack	W	1:00–3:45	3SR3
GR-500-9	Graduate Critique Seminar	Dewey Crumpler	TH	1:00–3:45	3SR1
GR-500-10	Graduate Critique Seminar	Pegan Brooke	T	1:00–3:45	3SR1
GR-500-11	Graduate Critique Seminar	Josephine Taylor	W	4:15–7:00	3SR1
GR-500-12	Graduate Critique Seminar	Henry Wessel	W	9:00–11:45	3SR1
GR-500-13	Graduate Critique Seminar	Reagan Louie	M	9:00–11:45	3SR1
GR-500-14	Graduate Critique Seminar	Tim Berry	T	9:00–11:45	3SR1
GR-500-15	Graduate Critique Seminar	Richard Berger	M	4:15–7:00	3SR2
GR-500-16	Graduate Critique Seminar	Charles Boone	T	4:15–7:00	3SR3
GR-500-17	Graduate Critique Seminar	Jeannene Przyblyski	T	9:00–11:45	3SR2
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Charles Boone	T	9:00–11:45	3SR4
GR-580-2	Graduate Tutorial	Laetitia Sonami	T	4:15–7:00	3SR2
GR-580-3	Graduate Tutorial	George Kuchar	TH	1:00–3:45	3SR4
GR-580-4	Graduate Tutorial	Jill Miller	M	1:00–3:45	3SR3
GR-580-5	Graduate Tutorial	Trisha Donnelly	T	1:00–3:45	3SR3
GR-580-6	Graduate Tutorial	Mark Van Proyen	W	7:30–10:15	3SR1
GR-580-7	Graduate Tutorial	Dewey Crumpler	TH	4:15–7:00	3SR1
GR-580-8	Graduate Tutorial	Jeremy Morgan	W	1:00–3:45	3SR1
GR-580-9	Graduate Tutorial	Bruce McGaw	M	4:15–7:00	3SR3
GR-580-10	Graduate Tutorial	Matt Borruso	W	4:15–7:00	3SR2
GR-580-11	Graduate Tutorial	John Priola	T	1:00–3:45	3SR4
GR-580-12	Graduate Tutorial	Jack Fulton	W	9:00–11:45	3SR2
GR-580-13	Graduate Tutorial	Linda Connor	M	4:15–7:00	3SR1
GR-580-14	Graduate Tutorial	Amy Todd	T	1:00–3:45	3SR1
GR-580-15	Graduate Tutorial	John deFazio	M	4:15–7:00	3SR4

GR-580-16	Graduate Tutorial	Mildred Howard	W	4:15–7:00	3SR3
GR-580-17	Graduate Tutorial	Felipe Dulzaides	T	4:15–7:00	3SR1
POST-BACCALAUREATE SEMINARS					
PB-400-1	Post-Baccalaureate Seminar	Frances McCormack	W	9:00–11:45	3SR2
PB-400-2	Post-Baccalaureate Seminar	Jack Fulton	W	1:00–3:45	3SR4
PB-400-3	Post-Baccalaureate Seminar	Meredith Tromble	M	4:15–7:00	3SR4
GRADUATE LECTURE SERIES					
GR-502-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	5:00–7:00	LH
GRADUATE REVIEWS					
GR-592-1	Graduate Intermediate Review	Renée Green			
GR-594-1	Graduate Final Review	Renée Green			
GRADUATE ASSISTANTSHIPS					
GR-587-1	Graduate Assistantship	Renée Green			
GR-597-1	Graduate Teaching Assistantship	Renée Green			
TEACHING PRACTICUM					
GR-588-1	Transmitting Art Practices	J. D. Beltran/ Jennifer Rissler	T	4:15–7:00	18

FALL 2008 UNDERGRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Note: all courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts requirement.

ART HISTORY

ARTH-100-1 JOHN RAPKO
ARTH-100-2 VIVIAN BOBKA

Foundations in Global Art History

3 units

Prerequisite: none

This class will survey global art from its beginnings through the end of the Middle Ages, concentrating on major styles in periods whose artifacts can be viewed in person at local museums, at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. The course will also focus on developing a critical vocabulary and set of concepts for understanding art that can be developed and applied to global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

Satisfies Global Art History requirement

ARTH-101-1 CLAIRE DAIGLE

Modernity and Modernism: Global Art History from 1500 to 1950

3 units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History* (vol. 2), and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism requirement

ARTH-102-1 KRISTA LYNES

Contemporary Art Now: 1945–2005

3 units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art requirement

DT-140-1 CRAIG BALDWIN

History of Reproducibility

3 units

Prerequisite: ARTH-101

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies Design and Technology Art History requirement
Fulfills Art History elective for BA and BFA

ARTH-202-1 GLEN HELFAND

Contemporary Artists Seminar

3 units

Prerequisite: ARTH 102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. This course will use the VAS Lecture Series, screenings, and

more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects.

Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Contemporary Artists Seminar requirement for BA
Satisfies Art History elective for BFA

ARTH-226-1 KRISTA LYNES

Art 2K—Historicizing Contemporary Practice

3 units

Prerequisite: ARTH-102, ENGL-101

How do we think historically about the contemporary moment? This is a difficult and paradoxical task: to analyze art today without the benefit of retrospection, to look at it after the purported "end of history" in a (post-)postmodern period. However, that we consider our present moment historically is both urgent and critically necessary. This course thus provides a close and in-depth analysis of art practices in the twenty-first century and seeks to investigate the continuities and ruptures between our moment and the defining art movements of the twentieth century. Themes we will consider include the return to drawing, art as information, relational aesthetics, the role of the archive, the "ethical turn," the continued decentering of Western aesthetics, and the importance of new technologies. We will also examine several major exhibitions (from Utopia Station to Wack!, among others) and think about the context of art's circulation and display. Throughout, we will pay attention to the historical, social, and political events that inform and are shaped by contemporary art as it emerges in unexpected places and for new and differently located publics.

Satisfies Art History elective or Liberal Arts elective

ARTH-228-1 CLAIRE DAIGLE

Arts of India

3 units

Prerequisite: ARTH-101, ENGL-101

This introduction to the arts of India combines historical and thematic approaches and will move in rough chronology from the ancient Indus Valley civilization and origins of Buddhism through Muslim Mughal and British colonial rule through independence to Bollywood film and the contemporary moment. The focus will fall on the Hindu arts in particular, with their rich iconography of multiple deities and complex ritual functions. The course will draw frequently upon literature, film, popular culture, and music.

Satisfies Art History elective, Liberal Arts elective, or Studies in Global Cultures requirement

ARTH-322-1 JEANNENE PRZYBLYSKI

History, Catastrophe, and the Graphic Novel

3 units

Prerequisite: ARTH-101, ENGL-101

This course will focus on two historical catastrophes of international significance: the atomic bombings of Hiroshima and Nagasaki in 1945 and the attacks on the World Trade Center in New York in 2001, and the production of manga, anime, comic books, and graphic novels around them. It will take an expansive look at the notion of "graphic" representations of human and urban devastation and at the ethical and moral questions of representing the unrepresentable or undescribable (the loss of the power of objective description and its various compensatory practices in word and image) that accrue around such disasters. It will take a comparative/contextual approach to exploring the cultural and institutional frameworks that made manga/comics a viable mode of representation in the face of such disaster (or not). With respect to 1945, texts will include (but not be limited to) Keiji Nakazawa's seminal Barefoot Gen. With respect to 2001, texts will include Art Spiegelman's In the Shadow of No Towers, the graphic adaptation of the 9-11 Report, and the various DC and Marvel tribute comics published post 9-11. Among other questions foremost in our minds will be ones concerning representations of power and powerlessness, and for that reason, the status of the superhuman (or "superhero") and the "villain" in the face of historical catastrophe (i.e., the relation between legend or myth and historical reality) will lead us to widen the scope of our study to include texts such as Frank Miller's Batman: The Dark Knight Returns and Katsuhiro Otomo's Akira, among others.

Satisfies Art History elective, Liberal Arts elective, or Studies in Global Cultures requirement

CRITICAL STUDIES

CS-221-1 ROB HALPERN

Genre Trouble: Hybrid Forms in Literature across Cultures

3 units

Prerequisite: HUMN 201

This course will introduce the problem of "genre" in theory, practice, and history by way of a close examination of hybrid literary forms and their social implications. In particular, we will look at the seemingly innocent convergence of "poetry" and "prose" in the work of a range of writers: Arthur Rimbaud, Gertrude Stein, Harryette Mullen, Kathy Acker, Aimé Césaire and the Surrealism of Tropiques in the Caribbean. Our point of departure will be film theorist Rick Altman's essay "What's at Stake in Literary Genre Theory," and we will engage with several other theoretical texts as well, like Aldon Nielsen's "African-American Prose Poetry and the Politics of Inclusion," in our effort to cultivate a set of tools for thinking about genre conceptually as an aesthetic construct, as well as critically in relation to gender, race politics, and the history of colonialism.

Satisfies Studies in Global Cultures requirement
Fulfills Critical Studies elective and Liberal Arts elective

CS-290-1 SUSAN GREENE

Interdisciplinary Research Colloquium

3 units

Prerequisite: HUMN-201

In this course students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archival, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students who are encouraged to work within their emphasis area. Importantly, we will consider a wide range of issues and questions: What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

Satisfies Studies in Global Cultures requirement and degree requirement for Urban Studies and History and Theory of Contemporary Art
Fulfills Liberal Arts elective

The Critical Studies 300 Sequence

Critical Theory A (CS-300, formerly HUMN-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. Required for all BA and BFA students.

Critical Theory B (CS-301, formerly HUMN-301) are special topics courses that build upon the theoretical foundations of Critical Theory A. Required for all BA and BFA students.

CS-300-1 JON LANG

Critical Theory A

3 units

Prerequisite: HUMN-201

Course topics include Freud and Foucault on sexuality and the formation of the subject; Freud and Marx on theories of fetishism and the visual image; and Marx on the rise of a modern world.

Satisfies Critical Theory A requirement

CS-300-2 TERRI COHN

Critical Theory A

3 units

Prerequisite: HUMN-201

Course topics include modern, liberal-democratic conceptions of personhood, authorship, and artistic autonomy; the "public sphere" and the division of "high" and "mass" culture; spectatorship and the social reproduction of race, gender, and sexuality; and knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

Satisfies Critical Theory A requirement

CS-300-3 CLARK BUCKNER

Critical Theory A

3 units

Prerequisite: HUMN-201

This course will provide students with a solid foundation in several central modern critical discourses, including liberalism, Marxism, psychoanalysis, genealogy, feminism, and postcolonialism.

Satisfies Critical Theory A requirement

CS-300-4 DALE CARRICO

Critical Theory A

3 units

Prerequisite: HUMN-201

The course will emphasize the turn of theory from contemplation to worldly engagement, to knowledge as a force for education, agitation, organization, and world-making. We will move from Marx, Nietzsche, and Freud through to contemporary interventions into the status of gender, race, and the human.

Satisfies Critical Theory A requirement

CS-301-1 DALE CARRICO

Critical Theory B: Theory and Technoscience, Peer to Peer

3 units

Prerequisite: CS-300

Technoscientific change is an ongoing provocation on our personal and public lives. In this course we will focus our attention on some of the ways critical theory has tried to make sense of the ongoing impact of technodevelopmental social struggle on public life, cultural forms, creative expression, and ethical discourse.

We will focus our attention on the shape and significance of the ongoing transformation from a mass-mediated public sphere into a peer-to-peer networked public sphere. We will spend some time studying the broader institutional and practical history of modern media formations and transformations before fixing our attention on the claims being made by political economists, critical theorists, policymakers, and media activists about our own media moment. We will also cast a retrospective eye on the role of media critique from the perspective of several different social struggles in the last era of broadcast media, the better to contemplate changes we may discern in the problems, tactics, and hopes available to these struggles in the first era of an emerging peer-to-peer public sphere.

Satisfies Critical Theory B requirement

ENGLISH

ENGL-090-1 REBEKAH SIDMAN-TAVEAU

English as a Second Language Support for Art Students

3 units

Prerequisite: none

This course is designed to support English as second language learners in their studies at the SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and

critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 LORETTA KANE

Academic Literacy

3 units

Prerequisite: none

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information. We will work on strategies for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. And we will work on basic grammar. The second semester will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

Required for students based on the results of the Writing Placement Exam

ENGL-100-1 CHRISTINA BOUFIS
ENGL-100-2 ROB HALPERN
ENGL-100-3 DAVID BUUCK
ENGL-100-4 MARGARET WRINKLE

Investigation and Writing

3 units

Prerequisite: none

Research is formalized curiosity. It is poking and prying with a purpose.
—Zora Neale Hurston

Research is a crucial part of our creative process. In English 100 we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret, while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. The writing of James Baldwin, in particular, will guide us as we investigate the relation between self and society when, as Baldwin puts it, "social forces . . . become interior."

Satisfies English Composition A requirement

ENGL-101-1 ROB HALPERN

The Dead and the Living: Paranormal Messages in Literary Texts

3 units

Prerequisite: ENGL-100

More than just a biological event marking the end of a life, death is a social phenomenon and it shapes our relation to living. Death assumes a wide range of functions in the narratives we construct, from the literal "end of the story," to the metaphorical transfiguration of life as we know it. We will also consider "paranormal" forms of communication and representation insofar as these have a place in aesthetic practice. From witnessing to depicting, how do we cultivate a rapport with death in the narratives we live and the images we make? From ghostly demands on our responsibility to the persistent haunting of social catastrophe, how do the dead mediate our relations to the living and to ourselves? In this class, we will consider the tensions between the living and the dead—presence and absence, human and inhuman, my "self" and the countless others upon whom that "self" depends—as these tensions become legible in a wide range of texts. Texts include: Shakespeare's Hamlet, Mahmoud Darwish's Memory for Forgetfulness and Dodie Bellamy's Real.

Satisfies English Composition B requirement

ENGL-101-2 CHRISTINA BOUFIS

Freedom and Incarceration

3 units

Prerequisite: ENGL-100

The degree of civilization in a society can be judged by entering its prisons.
—Fyodor Dostoevsky

Abu Ghraib. Guantanamo Bay. Prisoner abuse has become headline news, but prisons are not new. This course will examine the practices of incarceration, as metaphorical concept and literal force, to comment on and critique society. We will examine imprisonment from its nineteenth-century developments to contemporary takes on America's growing prison-industrial complex. Emphasis is on teasing out the various meanings of incarceration and on making connections between writing and power. Readings will include theoretical works, such as Foucault's Discipline and Punish and images and essays from the Iraq occupation.

Satisfies English Composition B requirement

ENGL-102-1 DAVID BUUCK

Eco-Cultures (Continuing Practices of Writing)

3 units

Prerequisite: ENGL-100

In an era of climate change and the perceived instability of our global ecology, the question of the environment has become a crucial issue of our time. In this class, we will explore how artists, writers, and filmmakers have responded to newer waves of environmentalism, while also studying the history of art's relationship with "nature" and ecological concerns. We will also focus on the urban landscape, with its own set of environmental concerns and ways of rethinking what is "natural." From land art to eco-activism, apocalyptic films to "green design," a vast range of cultural approaches will allow us to form our own critical responses to how we live on our ever-changing planet. Throughout, we will focus on our critical writing skills, and how we can articulate our own relationship to the multiple environments in which we live, breathe, and play.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their "Continued Practices of Writing"

requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/ English Composition B requirement may also elect to enroll in this course with prior approval and if space permits. They will be required to submit a writing portfolio at the end of the term. (Transfer students, under certain circumstances, may also elect to fulfill their "Continued Practices of Writing" requirement with a section of English 101 if they prefer.)

Satisfies the Global Culture requirement

HUMANITIES

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1 JOHN RAPKO

Humanities Core A: Ancient Ethics

3 units

Prerequisite: ENG-101

In this class we will survey some of the foundational ethical works of Western culture and of Western thought generally, as well as briefly look at alternative conceptions of ethics from Confucius and the Buddha. The focus is on major texts from the Mediterranean area: Genesis, Sophocle's Antigone, Aristotle's Nicomachean Ethics and Poetics, the Gospels of Mark and Luke, Paul's First Letter to the Corinthians, and Augustine's Confessions. These texts collectively provide a penetrating presentation of the issues surrounding the central question: How should I live? Secondary concerns will be to begin to consider how to respond appropriately to and interpret challenging texts, both philosophical and literary, and to consider modern assessments of these texts.

Satisfies Humanities Core A requirement

HUMN-200-2 CAROLYN DUFFEY

From Antiquity through the Middle Ages: Encountering the Other through Love and War

3 units

Prerequisite: ENG-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended: Homeric representations in relation to such representations in the journey of the Sumerian/ Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium BCE produce a dialogue with the biblical Song of Songs. Plato's Symposium and Euripides' Medea interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider or "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th- and 13th-century Arab historians, aided by Edward Said's insights in Orientalism.

Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film A Dream of Passion, a contemporary retelling of Medea (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in West of Kabul, East of New York, an addition to our readings on the medieval Crusades.

Satisfies Humanities Core A requirement and Studies in Global Cultures requirement

HUMN-200-3 THOR ANDERSON

Humanities Core A: History of the Americas

3 units

Prerequisite: ENGL-101

This introduction to the precontact civilizations of the Americas uses material culture as a starting point for discussions about how these societies functioned (even flourished) and, as best we can, how they understood their worlds. Case studies focus on Mesoamerica, but also include smaller-scale societies in both North and South America. We will examine distinctive features and take note of the continuities that are defining features of Amerind culture and civilization. Our sources will include postconquest chronicles, archaeological reports, and the latest translations of hieroglyphic texts of the ancient Maya.

Satisfies Humanities Core A requirement and Studies in Global Cultures requirement

HUMN-201-1 TAKEYOSHI NISHIUCHI

Humanities Core B: Taoism and Solitude

3 units

Prerequisites: HUMN-200

This course investigates the issue of solitude as presented by Lao-tzu and Chuang-tzu, two of the foremost Taoist thinkers of ancient China, and in dialogue with Henry David Thoreau and Henry Bugbee. Ordinary human life is built within an entangling maze of expectations and desires, and civic dwelling intensifies the entanglement. Thinking through the work of these four philosophers, we will seek a way by which humans can exit from the labyrinth and arrive at a hermitic home in the wilderness. We will also question the dualistic schism between city and nature, encounter and aloneness. This investigation will establish an interpretive ground for the poetic presentations of the mystical, solitary self by Qu Yuan (a contemporary of Chuang-tzu) and Walt Whitman.

Satisfies Humanities Core B requirement and Global Studies requirement

MATH

MATH-100-1 VINCE CORVO

Principles of Mathematics

3 units

Prerequisite: none

This course is an introduction to mathematics for students with a minimal background, and perhaps interest, in the subject. Its primary purpose is to engender an appreciation for modes of inquiry, conceptualization, intuition, creativity, and expression that may appear somewhat alien and obscure to the uninitiated, but which constitute an evolving, effective approach to problems and possibilities of fundamental structure, and, consequently, share many of the deep formal characteristics of traditional art praxis. Whether these similarities pertain to the work of contemporary artists is an issue to be considered as a matter of personal experience and discovery by participants in the class.

Both the schedule of topics and the presentation of material selected are designed to provide access, for those artists who participate in this exercise, to the intuition and insight which enable the production and use of this enormously effective though exquisitely abstract technology. At its deepest level, mathematics is just another way of seeing.

Satisfies Mathematics requirement or Liberal Arts elective

SCIENCE

SCIE-110-1 THOMAS HUMPHREY

Art and Phenomena

3 units

Prerequisite: none

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco. This course may include a materials fee.

Satisfies Natural Science requirement or Liberal Arts elective
Satisfies 3 UNITS of the 6-unit off-campus study requirement

SCIE-111-1 VINCE CORVO

Topics in Contemporary Science

3 units

Prerequisite: none

Science is the systematic study of physical phenomena. Its principal methodology involves a synthesis of experimentation and theorization unique in the history of human endeavor, in that this particular balance of dual defining efforts has produced an approach to our environment which is unrivaled in its practical effectiveness. It is important to realize, however, that much of the ultimate power of the scientific approach is of an entirely abstract nature, based upon an ever-deepening conception of fundamental structure that seems to be much more adequate for the task of understanding physical reality as it presents itself to human perception than strictly necessary for human survival.

There are three areas of current scientific research which are of special interest, and a supplemental category of related issues that inform the scientific enterprise as a whole: physics, biology, neuroscience, and methodology. This course concentrates on topics from these primary fields, though other areas of interest, such as chemistry, enter into the discussion as examples of peripheral fields which have become largely subsumed under the widening scopes of more fundamental viewpoints represented by the principal trio of disciplines listed above. Another hot topic is consciousness, which has lately become a subject of legitimate scientific inquiry because it now falls under the purview of the "Big Three." Not surprisingly, this phenomenon of increasing unification of scientific fields is one of the principal topics of this course.

Satisfies Natural Science requirement or Liberal Arts elective

SOCIAL SCIENCE

SOCS-100-1 HENRIK LEBUHN

Multicultural Europe

(same as US-100-1)

3 units

Prerequisite: ENGL-101

With dozens of different languages, with local and regional cultures and traditions, with a variety of religions—ranging from Catholic and Protestant to Orthodox, Jewish, and Muslim communities—and with many different political systems, Europe is truly a multicultural continent. The European Union, currently counting twenty-seven member states, provides a political, social, and economic frame and allows for free mobility across national borders for all European citizens and residents. With the additional influx of millions of migrants from all over the world, places like Paris, London, Barcelona, Istanbul, and Berlin have become global cities, where people, cultures, and identities mix and merge. While the process of European integration goes along with the emergence of new collective identities, hybrid and transnational (sub)cultures, and postnational models of citizenship, it also witnesses the strengthening of nationalist and radical-right movements. Increasingly, migrants from non-European countries are being targeted by draconian immigration policies and border enforcement. Social exclusion and ethnoracial segregation have led to public unrest and political uprisings, such as in the French banlieues during the fall of 2005. Over the course of the semester, we will read newspaper articles and scholarly literature, watch excerpts from movies and documentaries and listen to music—all in order to explore the many facets of European multiculturalism. Case studies and examples from different countries and cities will give us insight into contemporary multicultural coexistence and conflict and new forms of cultural expressions in Europe.

Satisfies Social Science requirement and Global Studies requirement
Fulfills Urban Studies elective for BA
Fulfills General elective for BA
Fulfills Liberal Arts elective for BFA

SOCS-221-1 ROBIN BALLIGER

Consuming Cultures: The Geopolitics of Consumption

3 units

Prerequisite: none

The relationship between commodification and social life has been a concern at least since Karl Marx's important writings on "commodity fetishism." Recent literature on consumption emphasizes its active, meaningful role in the construction of identity, community, and commodity worlds. Spectacular sights of consumption, including world fairs and expositions, have also shaped social thought about non-Western cultures and served the interests of nationalism and imperialism. With contemporary globalization, consumption and commodification have assumed an increasingly central role in everyday life, raising important questions about the circulation of images and objects in relation to desire, subjectivity, governance, and power. Through crosscultural perspective, this course will address a number of issues raised by cultural commodification and cultures of consumption, including changing flows in the traffic of art and cultural objects; consumptive networks; spaces and places of contemporary consumerism; consumption as social distinction; and consumption and citizenship.

Satisfies Liberal Arts elective, Social Science requirement, Global Studies requirement

URBAN STUDIES

US-100-1 HENRIK LEBUHN

Multicultural Europe

(same as SOCS-100-1)

3 units

Prerequisite: ENGL-101

With dozens of different languages, with local and regional cultures and traditions, with a variety of religions—ranging from Catholic and Protestant to Orthodox, Jewish, and Muslim communities—and with many different political systems, Europe is truly a multicultural continent. The European Union, currently counting twenty-seven member states, provides a political, social, and economic frame and allows for free mobility across national borders for all European citizens and residents. With the additional influx of millions of migrants from all over the world, places like Paris, London, Barcelona, Istanbul, and Berlin have become global cities, where people, cultures, and identities mix and merge. While the process of European integration goes along with the emergence of new collective identities, hybrid and transnational (sub)cultures, and postnational models of citizenship, it also witnesses the strengthening of nationalist and radical-right movements. Increasingly, migrants from non-European countries are being targeted by draconian immigration policies and border enforcement. Social exclusion and ethnoracial segregation have led to public unrest and political uprisings, such as in the French banlieues during the fall of 2005. Over the course of the semester, we will read newspaper articles and scholarly literature, watch excerpts from movies and documentaries and listen to music—all in order to explore the many facets of European multiculturalism. Case studies and examples from different countries and cities will give us insight into contemporary multicultural coexistence and conflict and new forms of cultural expressions in Europe.

Satisfies Social Science requirement and Global Studies requirement
Fulfills Urban Studies elective for BA
Fulfills General elective for BA
Fulfills Liberal Arts elective for BFA

US-200-1 EDDIE YUEN

Whose City? Urban Theory and Global Justice

3 units

Prerequisite: ENGL-101

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as overpopulation? How do we understand racism and sexism in relation to these questions? The first part of this class will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class will deal with US cities—specifically the Bay Area—focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, we will look at some ways in which social movements are challenging the neoliberalization of urban governance and are pressing for alternatives.

Satisfies Urban Studies requirement and Global Studies requirement
Fulfills Liberal Arts elective for BFA

US-296-1 tammy ko ROBINSON

City Studio Practicum

3 units

Prerequisite: ENGL-101

City Studio uses urban sites and community facilities in San Francisco, Richmond, and Oakland as a laboratory for research, practice, and social interaction as part of students' course work. Mission Echos is a practicum that brings together new geography, media arts practice, alternative art education practices, and alternative venues for creating and exhibiting art. Students will learn to develop and implement a public art project with the instructor and collaborating community-based organizations together with partners that include Galería de la Raza, Freedom Archives, and Mission High School. We will be examining the possible role of art as a form of public engagement, dialogue, and social change by utilizing artistic strategies as a form of new urbanism.

Satisfies Urban Studies requirement and Global Studies requirement
Fulfills Liberal Arts elective for BFA
Satisfies 3 units of the 6-unit off-campus study requirement

FALL 2008 UNDERGRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

CONTEMPORARY PRACTICE

CP-100-1 J. D. BELTRAN
CP-100-2 AMY BERK
CP-100-3 IAN MCDONALD
CP-100-4 JILL MILLER

Contemporary Practice: Making and Meaning

3 units

Prerequisite: none

This course introduces new students to SFAI through intensive explorations of ideas, media, and sites. Choosing from a rich menu of workshops and projects, students begin to define their creative and scholarly interests. On-campus sessions are structured as seminar/workshops in which students encounter historical and theoretical material related to contemporary art presented by a range of SFAI faculty. They then move into workshop groups for technical demonstrations and studio time to respond to the topic through making work. For example, following a presentation on contemporary portraiture, a student curious about photography might join a workshop using photograms to make portraits. A student in history and theory of art might select a workshop scripting biographical portraits of artists for podcast. The course also includes off-campus sessions introducing students to the resources of the Bay Area urban environment and the creative study of urban space.

Fulfills Contemporary Practice requirement for BA and BFA

DESIGN AND TECHNOLOGY

DT-101-1 RAVINDER BASRA

Digital Literacy: Image, Internet, Presentation

3 units

Prerequisite: none

This course introduces contemporary tools and concepts by exploring the most ubiquitous areas of digital practice. It covers text processing, still-image processing, and their combination for local presentations—via digital projection—and global presentation over the World Wide Web through the student production of basic websites. During the class students compare and contrast free open source programs with their commercial alternatives.

The class begins with a brief look at information design through the use of word processing programs and ways to use them more effectively when writing papers, proposals, letters, and promotional materials. The course continues with sections on bitmapped and vector imaging. Adobe Photoshop will be used with imported digital photographs and scanned images in order to learn retouching, color correction, and myriad other effects. Adobe Illustrator, Inkscape, and Flash will be used to demonstrate the strengths of vector-based imaging.

The course closes with two complementary sections on presentation. Here, students create presentations similar to PowerPoint for use in the classroom, lecture hall, critique, or to be sent via e-mail. In the second section, students learn the basics of creating websites, with an introduction to HTML and XHTML, cascading style sheets, and interactivity.

Satisfies Design and Technology elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-110-01 PAUL KLEIN

Frameworks of Art, Design, and Technology

3 units

Prerequisite: Co-enrollment in DT-101-01 highly recommended

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks, because digital media challenge many of these paradigms. The need for an original framework that emerges from digital media is clear: we have an opportunity to formulate a new framework for a new medium using new technology.

This course takes students from the earliest history of computing and electronic media to the digital as convergent media and outward from there to the greater impact of this new media on the world of art, design, and culture with relevant implications for the artist. The course focuses on core intentional or inherent aspects of digital, networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Others are subjects commonly taken up in the creation of digital work, such as telematic space,

time, the body and identity, decentralized authorship, collectivity, and the extended social life of digital projects. This class introduces the core skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice.

Satisfies Design and Technology requirement
Satisfies Photography Distributoin requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-111-1 GARY GODDARD

Electricity and Electronics for Artists

(same as SC-111-1)

3 units

Prerequisite: none

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills. In this workshop, the goal is for students to learn understand how to wire simple circuits, choose the correct components for their systems, obtain information they need to build circuits, and solve basic technical concerns. Introductory information on the use of motors, schematics, switches and relays, sensors, micro-controllers as well as a basic introduction to computer control (Basic or Max) will be covered in the class. This workshop is also intended to provide a technical foundation in SC 203 Kinetic Sculpture/Systems and Design and Technology object construction.

Satisfies Design and Technology elective
Satisfies Sculpture elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-116-1 GREG LEMON

Introduction 3D Modeling, Texturing, and Animation Using Maya

(same as FM-116-1)

3 units

Prerequisite: none

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D-animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-140-1 CRAIG BALDWIN

History of Reproducibility

3 units

Prerequisite: ARTH-101

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies Design and Technology Art History requirement
Fulfills Art History elective for BA and BFA

DT-150-1 CHRIS PALMER

Introduction to Activating Objects (Physical Computing)

(same as SC-150-1)

3 units

Prerequisite: none

This course is intended for artists and designers alike as an introduction to adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based artworks. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology distribution 1 requirement
Satisfies Sculpture elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-202-1 ANDREW BENSON

Introduction to Digital Sound

3 units

Prerequisite: DT-102 is highly recommended prior to this course

Digital sound practices offer an opportunity to explore the paradox between accuracy and abstraction. While the original intent may have been to achieve increasing levels of accuracy for sound representation, a broad realm of unforeseen noises and mutations appears. The goal of the course is to familiarize students with the basic concepts of audio technology, current audio software, and basic analog circuits. Also, students will investigate the evolution of sound art during this past century as it correlates to the evolution of audio technology, will generally raise their awareness of sound, and will be encouraged towards creativity within aural practice. Students will be asked to create various sound pieces for live performance, installations, film, video, or straight recordings.

Satisfies Design and Technology requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-214-1 RAVINDER BASRA

Conceptual Design and Practice: Photoshop, Illustrator, and InDesign

3 units

Prerequisite: 3 units of Design and Technology coursework

This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. Weekly assignments will guide you toward completing your own final project. A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics

regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Covered will be the process of setting up a publication by working with type, artwork, styles, and layout.

Satisfies Design and Technology distribution 2
Fulfills General elective for BA
Fulfills Studio elective for BFA

DT-220-1 MATT DICK

Designing a New Skin: Reshaping and Materializing the Human Form

(same as SC-220-1)

3 units

Prerequisite: none

In this class, students create three-dimensional artworks informed by the intersection of the human body, culture, and society. Through the introduction of basic clothing-construction techniques of cutting, draping, and sewing, students learn the possibilities of shaping the human form, how clothing affects movement and emotion, and how it also plays a vital role in the design of social reality. Focus will be placed on learning how to create traditional and untraditional clothing and especially on learning how fit and proportion can affect the appearance and functionality of the human body. Students embark on their own exploration and experimentation with various materials, from conventional fabrics to unorthodox materials not usually associated with clothing.

Students learn the importance of creating a language for their work, exploring the vernacular and how it resonates with the designed world. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between Western art and design while simultaneously looking at global sources for shaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Eiko Ishioka, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, Ann Demeulemeester, Jun Takahashi, and others will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms.

Critiques will examine how materials and silhouettes affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time as well as its projected associations of gender. Conversations will explore the idea of the avant-garde, with a particular focus on Japanese fashion designers and their approaches to layering in dress and packaging the human body.

Satisfies Design and Technology elective
Satisfies Sculpture elective
Fulfills a General elective for BA
Fulfills Studio elective for BFA

DT-220-2 RUDOLF FRIELING

My Museum: Participation and Social Networking Exhibited—Realization

3 units

Prerequisite: 3 units of Design and Technology course work

The course will examine artistic strategies in the context of a postmedia society that is associated with the Web 2.0 and participatory platforms such as Wikipedia, Flickr, MySpace, and YouTube. A key question will be how artists critically and creatively engage with social networking and new media. The course will address historic and contemporary artistic strategies as well as the challenges to the museum today with regard to the potential participatory use of Web 2.0 features. Discussing models of actively generating participation will be the basis for generating new concepts of discursive documentation.

The course is associated with an exhibition that will open in the fall 2008 at SFMOMA. Course participants will have the opportunity to collaborate on a project in conjunction with the exhibition. Active participation is not only the topic of this course but also a prerequisite for the Fall '08 semester course: "My Museum: Participation and Social Networking Exhibited—Realization."

Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA
Satisfies 3 units of the 6-unit off-campus study requirement

DT 380-1 PAUL KLEIN

Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Design and Technology elective

DRAWING

DR-120-1 FRED MARTIN
DR-120-2 PAT KLEIN

Drawing I and II

3 units

Prerequisite: none

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Schedule addenda published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Satisfies Sculpture requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-200-1 BRUCE MCGAW
DR-200-2 JEREMY MORGAN

Drawing II and III

3 units

Prerequisite: 3 units of drawing coursework

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Schedule addenda published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-202-1 BRETT REICHMAN

Anatomy

3 units

Prerequisite: 3 units of drawing course work

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

DR-220-1 CAITLIN MITCHELL-DAYTON

Serial Autobiography

3 units

Prerequisite: 3 units of drawing course work

Personal experience embodies the specifics of a particular historical and cultural context and locating oneself in a cultural narration can be an effective strategy for generating content. But if personal identity is in part a cultural construction, what elements of personality are built onto or even transgressions of this understructure of existing cultural givens?

The process of scrutinizing oneself with some degree of objectivity need not be humorless. One medium currently rich in this content is alternative comics, which in a related dichotomy often juxtapose deliberately harsh and realistic details drawn directly from the author's past, experienced with intense levels of interiority and viewed through the lens of distance in time. This classical layering of innocence and experience is mirrored through the mapping of the self: its mental geography and cultural history. Subjective interiority exists alongside a historically based, anthropological "exterior" view of the self.

Students will position their interior/exterior realities as a formal strategy for narrative drawing using autobiographical reference materials. We will read, among other things, Aline Kominskey-Crumb's "I Remember Peggy," which incorporates a reverse structure of self-definition through the detailed delineation of the cultural "other." Extended projects will incorporate the juxtaposition of the known and unknown, historical referents in contrast with layered contemporary interpretation, and the complex interaction of strategies of self-presentation exemplified by fashion and language.

There is a $35 materials fee for this course.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FILM

FM-101-1 JANIS CRYSTAL LIPZIN

Introduction to Film

3 units

Prerequisite: none

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to develop a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and coming to understand the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) prior to, concurrently with, or immediately subsequent to taking this course. There is a $35 materials fee for this course.

Satisfies Film requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-102-1 JEFF ROSENSTOCK

Technical Fundamentals of Film

3 units

Prerequisite: none

These weekly film production workshops supplement Introduction to Filmmaking (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Introduction to Filmmaking (FM-101-1) students, and particularly Film Majors, should not schedule another class for this time.

Satisfies Film elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-110-1 GEORGE KUCHAR

Electro-graphic Sinema

3 units

Prerequisite: none

For decades, George Kuchar's production courses have been a staple of the SFAI experience. "Electro-Graphic Sinema" is another opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "AC/DC Psychotronic Teleplays" course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film elective
Fulfills General elective for BA
Fulfils Studio elective for BFA

FM-116-1 GREG LEMON

Introduction 3D Modeling, Texturing, and Animation Using Maya

(same as DT-116-1)

3 units

Prerequisite: none

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D-animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology distribution 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-140-1 MICHAEL FOX

History of Documentary Film

3 units

Prerequisite: ARTH-100, ARTH-101

This course covers the length and breadth of nonfiction filmmaking from the nineteenth-century "actualities" of the Lumiere Brothers through modern masters such as Errol Morris and Heddy Honigmann. The purpose of the course is to provide students with an understanding of the development and evolution of documentary as a medium with its own grammar, rules, and conventions. The class will explore the educational and political uses of documentary as well as the way filmmakers like Joris Ivens and Chris Marker have utilized the form as a mode of artistic expression and also address the relationship between nonfiction filmmaking and the commercial movie industry and, especially, the effect of television's encroachment on and eventual dominance of documentary in the second half of the twentieth century. The range of discussion topics will include ethical issues of documentary, cinema verité, reality TV, the appropriation of documentary techniques for TV commercials, mocumentaries, and video diaries.

Satisfies Film Art History requirement
Satisfies Art History elective
Fulfill General elective for BA
Fulfills Studio elective for BFA

FM-201-1 JAY ROSENBLATT/

Personal Poetic Documentary

3 units

Prerequisite: FM-101 or instructor permission

This class combines hands-on film/video making exercises with historical, theoretical, and stylistic considerations of personal and cultural representation employed by documentary filmmakers. Discussions will cover ethical issues in documentary as a practice of representation; evidence and realist esthetics; ethnographic tradition and experimentation; personal and intercultural cinema; experiments in documentary narrativity and subjectivity; and the role of sound and technology.

Satisfies Filmmaking Intermediate Distribution requirement
Fulfill General elective for BA
Fulfills Studio elective for BFA

FM-204-1 MICHELLE RIVERA GRAVAGE

Digital Cinema I

3 units

Prerequisite: FM-101

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, nonlinear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Intermediate Distribution requirement
Fulfill General elective for BA
Fulfills Studio elective for BFA

FM-220-1 HIRO NARITA

Cinematic Structures for Narrative and Antinarrative

3 units

Prerequisite: FM-101

This course will emphasize practical uses of camera techniques as well as conceptual frameworks through which to design ways of cinematically articulating characters, plot, subtext, tension, and drama. Students will work in teams and shoot segments of existing classic film scripts—including silent films—as well as participate in exercises to enhance their knowledge and understanding of cinematic language and how it translates into narrative story telling. Film projects will also be deconstructed and revised, shot from varying angles in order to ultimately develop specialized cinematographic skills.

Satisfies Film Intermediate distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

FM-301-1 ANJALI SUDARAM

Advanced Film

3 units

Prerequisites: FM-101 and one film history course

In this course, students will focus on advanced concepts and techniques, combining multiple filmic elements for the articulation of a concept in formal filmic language. The specific focus of the course may vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Filmmaking Intermediate Distribution requirement
Fulfill General elective for BA
Fulfills Studio elective for BFA

FM-3801-1 LYNN HERSHMAN LEESON

Undergraduate Tutorial

3 units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film elective

INTERDISCIPLINARY

IN-114-1 CARLOS VILLA

Collage

3 units

Prerequisite: some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Fulfills General elective for BA
Fulfills Studio elective for BFA

IN-190-1 CHARLES BOONE

Around New Music

3 units

Prerequisite: None

In its radical nature, dynamism, and close relationships with all the arts, vanguard classical music of the last 150 years has been unsurpassed. The course will survey highlights of this music, provide a vocabulary for discussing it, and observe crossdisciplinary connections and analogies of all sorts. In addition to hearing and seeing a large number of musical and visual examples, the class will include the organization and presentation of an informal concert of new music, for which no musical background is necessary. Presentations will be in lecture format with time provided for discussion and response. The class will interest students who wish to learn about the art music of our time and to broaden their cultural horizons. It will be particularly valuable and useful to anyone concerned in their own work with music or sound as well as interdisciplinary practices.

Satisfies Liberal Arts elective or Art History elective

IN-390-1 JANIS LIPZIN

Senior Review Seminar

3 units

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review requirement for BFA

IN-391-1 TBA

Interdisciplinary Honors Studio

3 units

Prerequisite: Senior standing. Students must submit a completed and signed IHS contract and portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio.

The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Subject to the approval of a specific faculty member, a learning contract is drawn up by the student and the faculty advisor. The contract contains a description of the project, the goals to be achieved, and the schedule of on-campus meetings. The student meets with his or her faculty advisor at least three times during the term for continuing guidance and evaluation. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work and/or project proposal for acceptance into this course. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Fulfills Studio elective for BFA

IN-396-1 JENNIFER RISSLER

Internship

3 units

Prerequisite: Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put

into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. Internships carry 3 semester units of credit. To participate in internships for credit, students must enroll in the Internship course. Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 UNITS of the 6-unit off-campus study requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

NEW GENRES

NG-101-1 JULIO CÉSAR MORALES
NG-101-2 ALLAN DESOUZA

New Genres I

3 units

Prerequisite: none

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-110-1 CHRIS ANDERSON

Guerrilla Video Production Strategies

3 units

Prerequisite: NG-101

This class will explore effective strategies for the production and dissemination of video art work from a technical, methodological, and philosophical perspective. To facilitate this process we will form a production unit and deploy ourselves on location to videotape a subject (to be decided on) using low-budget guerrilla filmmaking techniques. After four weeks of shooting we will spend the middle of the semester editing the work. During the course of the class, we will look at works by various artists, including the instructor, that exemplify the above-mentioned tactics. Drawing from a wide range of styles and methods—documentary, performance, dramatic narrative, and experimental filmmaking—we will discuss what works and what does not. Emphasis will be placed on preproduction, editing, working with others, and getting the finished video project shown in both orthodox and unorthodox venues.

In addition students will be required to show, discuss, and complete at least one of their own works during the course of the semester. Some reading of handouts that pertain to the subject of the class will also be required. In order to optimize the creative potential of both a laboratory and seminar-type setting for the class, attendance, communication, and class participation extremely important. The final grade of the students will be based on this and the completion of video work.

Satisfies New Genres video distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-140-1 SHARON GRACE

History of New Genres

3 units

Prerequisite: ARTH-101

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. The class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres art history requirement
Art History elective for BA and BFA
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-201-1 FRANK SMIGIEL

New Genres II: Hybrid Forms

3 units

Prerequisite: 6 units of new genres course work

A continuation of further work in New Genres, this course takes up the prevalence of interdisciplinary work in contemporary art. We will look at specific examples of artists playing with new, uncertain, and hybrid forms. Some may cross disciplines, others will combine them, while still others may seek seemingly new disciplines, with new models of production, circulation, and delivery. Students will develop projects of their own for class critique and discussions. Frank Smigiel is a curator at SFMOMA who in 2008 is mounting the Live Art project of interventions and performances throughout the city. This course provides an opportunity for students to work closely with Frank Smigiel on their projects.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-204-1 SHARON GRACE

Installation

3 units

Prerequisite: NG-201 or instructor permission

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities, to provide an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement and relevance.

Satisfies New Genres installation distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-206-1 WILL ROGAN

Photoworks: Performance Documentation, Conceptual Photography

3 units

Prerequisite: NG-201 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-220-1 KEITH BOADWEE

Conceptual Drawing

3 units

Prerequisite: NG-101 or instructor permission

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. As opposed to traditional drawing classes which focus on technique, this class will emphasize drawing as the most immediate way to illustrate one's ideas. During class, you'll be asked not only to spend time drawing, but to examine drawing historically, particularly as it relates to the field of "new genres." While works in this class will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-220-2 BLIXA BARGELD

Performance/Sound/Language

3 units

Prerequisite: NG-101

Blixa Bargeld was a founding member of Einstürzende Neubauten, the seminal noise/punk band from Berlin in the early 80s. Since then he has expanded his practice as an artist through numerous collaborations, including Nick Cave and the Bad Seeds. His main instrument remains his voice, and language is his distinctive medium. This is an opportunity for any student working in performance, sound/music, or text/language to engage in a workshop-style studio/seminar that will explore invention and construction of the self through sound, material, and language. This course will culminate in an exhibition of performances.

Satisfies New Genrese elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-250-1 FELIPE DULZAIDES

Visiting Artist Studio

3 units

Prerequisite: NG-101

This seminar-style "informal" setting will allow for intimate dialogue about each student's work. It offers a nonthematic approach dedicated to the students' work and to helping them through their particular stage of questioning and problem solving. It is also an opportunity to share your sensibilities as a student with those of each particular guest artist. The New Genres department highly encourages interested students to come by the New Genres office for more information on the guest artists, as it will greatly help to fulfill your goals.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-290-1 ALLAN DESOUZA

Humor in Contemporary Art

3 units

Prerequisite: 6 units of new genres course work

This class will examine the use of humor as a strategy for art production. When is art funny? When is it not? We will look at different types of humor—including jokes, satire, puns, bawdiness, and the absurd—as ways to subvert convention or address what might otherwise be too threatening or even unspeakable, particularly around issues of the body. Drawing from movements such as Dada, Surrealism, and Fluxus, as well as from more recent work around race, class, gender, and sexuality, students will develop their own "funny" projects.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

NG-380-1 TRISHA DONNELLY

Undergraduate Tutorial

3 units

Prerequisite: junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other-wise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PAINTING

PA-120-1 BRUCE MCGAW
PA-120-2 CARLOS VILLA

Painting I and II

3 units

Prerequisite: none

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Description Supplement published each semester. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-120-3 FRED MARTIN

Painting I and II: The Structure of Painting

3 units

Prerequisite: None

Lectures on the history of composition in painting from the Caves to the Abstract Expressionists with exercises using these compositional methods to work from the model and studio setups, combined with exploring these old ways in the creation of students' new, ongoing work. The goal is not only to understand the intuitive and compositional ways we tend to work today, but also to have practical, rational knowledge to fall back on when our usual procedures fail.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-200-1 PAT KLEIN
PA-200-2 DEWEY CRUMPLER
PA-200-3 PEGAN BROOKE

Painting II and III

3 units

Prerequisite: 3 units of painting course work

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-1 JEREMY MORGAN

Landscape and the Notion of the Ideal

3 units

Prerequisite: 3 units of painting course work

The premise of this class will be that the histories of landscape painting have generally been the preoccupation of the city dweller and are historically based upon the notions of distancing and are bound to the notion of reconciliation and/or idealization. This class will address the motif of landscape in relation to the ideal or utopic vision as a metaphor for the human, the social, and the political.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-2 JOSEPHINE TAYLOR

Special Topics

3 units

Prerequisite: 3 units of painting course work

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the Diebenkorn Teaching Fellow. There is a $35 materials fee for this course.

Satisfies Painting requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-220-3 MATT BORRUSO

Better Painting through Chemistry: Tools and Techniques

3 units

Prerequisite: 3 units of painting course work

The building blocks for a satisfying painting are both conceptual and formal. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. As a class, we will engage in making paintings with an eye towards the unlimited possibilities that the medium holds. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. This course will also encourage experimentation with paint as a substance for manipulation in tandem with more traditional methods. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. How is a mixture of crushed rocks and oils transformed into a painting? We will explore the seemingly magical process which makes this metamorphosis possible. No matter the style—whether photorealist or the faux-naive—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Readings for this class will include excerpts from What Painting Is by James Elkins, Dear Painter, Paint Me, edited by Alison Gingeras, and more.

Satisfies Painting elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

PA-300-1 BRETT REICHMAN

Undergraduate Studio Seminar

3 units

Prerequisite: 6 units of painting course work

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Review Seminar requirement for painting majors

PA-380-1 DEWEY CRUMPLER
PA-380-2 JERMEY MORGAN
PA-380-3 CAITLIN MITCHEL-DAYTON

Undergraduate Tutorial

3 units

Prerequisite: junior standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting elective

PHOTOGRAPHY

PH-101-1 ADRIANNE PAO
PH-101-2 JACK FULTON

Photography I

3 units

Prerequisite: none

An introduction to historic and contemporary photographic procedures of black and white, color, and digital imaging processes. This is a darkroom and digital lab class with technical demonstrations and critiques. There is a $35 materials fee for this course.

Satisfies Photography requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-102-1 SUSANNAH HAYS

Materials and Methods

3 units

Prerequisite: PH-101 or equivalent

Materials and Methods brings together methods related to the chemical and optical processes used in cameraless, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a $35 materials fee for this course.

Satisfies Photography Technical Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-110-1 HENRY WESSEL

Photography II: Understanding Photography

3 units

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This course introduces students to a broad range of photographic practices, enabling them to experience various material and conceptual approaches to which the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-111-1 MICHAEL CREEDON/
JOHN DEMERRITT

Technical Workshop: The Digital Book

3 units

Prerequisite: PH-101 or equivalent

This course incorporates traditional bookbinding principles with modern digital fine-art printing skills that help students learn how to create limited-edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of limited-edition fine-art books, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic MAC computer skills are necessary, though no prior knowledge of image or page-editing software is required. The most important element is for each student to have a collection of images in either b/w or color in order to amplify and refine their content through the creation of limited-edition fine-art books. There is a $50 materials fee for this course.

Satisfies Photography Technical distribution requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

PH-112-1 ALICE SHAW

Color Photography: From Analogue to Digital

3 units

Prerequisite: PH-101 or equivalent

Color photography's history, theory, negative/positive and digital processes, along with alternative uses, will be demonstrated and practiced via specific assignments. The course threads through the maze of possibilities and leads to the digital camera and print, where the antecedents remain a rich and varied exploration within the context of today's fine-art practices. For the intermediate student, this is a rigorous class, requiring consistent time in our lab. Student interaction with direction of the class will be encouraged.

Satisfies Photo Technical distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PH-120-1 ADRIENNE PAO

Digital Photography

3 units

Prerequisite: One 100 or 200 level photography course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; cloning, healing, and paint tools; blending modes; image size/file resolutions and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; appropriate file formats and image resolution as it relates to final print size. There is a $50 materials fee for this course.

Satisfies Photography Technical Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-140-1 THOM SEMPERE

History of Photography I

3 units

Prerequisite: ARTH-100, ARTH-101

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism, and up to the present. We will look to the relationship of photography and science, documentation, art and visual

culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and, inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies the History of Photography 1 requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-202-1 JACK FULTON

Landscape: Nevada Plus

3 units

Prerequisite: PH-101 or equivalent, PH-110, and PH-140 or PH-141

Long thought of as the romantic step-child of the medium, landscape photography has come of age in the light of global warming. The highlight of this class is an eight-day trip through the Great Basin Desert of Nevada and over the Sierra Nevada. The impetus for this course is the question, How do we preserve the world we live in? This problem and quest goes beyond beauty alone. The dark space of politics and environmental degradation and repair will intermingle with lively conversational critiques. There will be a class fee of $400 to cover all expenses.

Satisfies Photography Concept Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA
Satisfies 3 units of the 6-unit off-campus study requirement

PH-207-1 MUFFY KIBBEY

Art and Commerce

3 units

Prerequisite: PH-101 or equivalent

Art and Commerce is a hybrid theory/studio course which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: from artists working with corporations, both traditional and not, to art photographers creating fashion campaigns, to commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photography Concept Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-215-1 LINDA CONNOR

Sacred and Profane

3 units

Prerequisite: 6 units of photography coursework

In this first semester of the year-long course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required. It is highly recommended that students who complete this course go on to enroll in Sacred and Profane II in the Spring semester.

Satisfies Photography Concept Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-220-1 DARCY PADILLA

Documentary Photography—Politics

3 units

Prerequisite: PH-101, knowledge of digital photography helpful

The intention of this course on documentary photography is to develop an individual project on the elections in 2008. Students will be asked to document evidence of the process, topics, or issues relating to the elections. Examples include national, state, or local campaigns; campaign advertising (posters, signs, etc.); economy, health care, immigration, environment, poverty, education, gay rights, abortion, gun control, foreign policy, and the war in Iraq.

Through gathering information with photography, video, sound, and the written document, students will create an individual presentation and a group book that represents the issues of our time. Topics covered include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; funding and publication. Participants will receive an overview of many styles of documentary photography. Material cost for book is between $40 and $60.

Satisfies Photography Concept Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-300-1 REAGAN LOUIE

Pilara Foundation Distinguished Visiting Photography Fellows Seminar

3 units

Prerequisite: 6 units of photography coursework

Students will work directly with internationally recognized photographers and media artists. Each fellow will visit SFAI for one week and function as seminar leaders in coordination with a faculty member. Students will create ongoing work and produce a final project in response to the issues raised by each visiting fellow. The seminar will meet once a week and will meet the entire week during each fellow's visit. Students will be expected to attend all class sessions. The theme of this seminar is politics.

Satisfies Photography Concept Distribution requirement
Fulfills General elective for BA
Fulfills Studio elective for BFA

PH-301-1 LINDA CONNOR

Strategies of Presentation

3 units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

This course enables students to develop a working method of evaluation with respect to their work and to find the most appropriate forms of presentation for it. Strategies of presentation include an analysis of the problems of collecting, editing, and arranging a body of work with the intent of presenting a photographic series in an exhibition, publication, or portfolio. The course also addresses the problem of revising one's work for multiple possibilities of installation, performance, or intermedia formats.

Satisfies Photography Concept Distribution requirement
Satisfies Photography elective
Satisfies Studio elective for non-Photography Majors

PH-380-1 LINDA CONNOR

Undergraduate Tutorial

3 units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept Distribution requirement

PH-381-1 HENRY WESSEL

Special Projects

3 units

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Technical or Concept Distribution requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PRINTMAKING

PR-102-1 SUZANNE OLMSTED

Introduction to Printmaking

3 units

Prerequisite: none

Introduction to printmaking is an entry-level printmaking course that is both technical and conceptual in nature. It is designed to introduce students to the understandings inherent in the ongoing dialogue, in printmaking, between technology and process through to form and content. These understandings will be examined through the relief- and screen-printing processes. Concepts, imagery, and methodologies will be examined through ongoing in-class discussions and through both individual and group critiques.

Satisfies Printmaking requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-103-1 SUZANNE OLMSTED

Photopolymer Printmaking

3 units

Prerequisite: none

This class combines a contemporary method of printmaking, which utilizes polymer gravure plates made in conjunction with half-tone, fine-grain random dots, and line shots made in the darkroom. These methods of printmaking are used to create ink-based images printed as etchings or rollups, and printed on various substrates, primarily paper. Polymer plates are a method of contemporary plate making which can be used to print many different kinds of images. There is a $35 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-104-1 GORDON KLUGE

Lithography

3 units

Prerequisite: none

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography—both hand-drawn and positive and negative photo plates—is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a $35 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-106-1 MACY CHADWICK

Artists' Books—Structures and Ideas

3 units

Prerequisite: none

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image-generation techniques such as pressure printing and relief printing will be covered. There is a $35 materials fee for this course.

Satisfies Printmaking elective
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-202-1 TIM BERRY

Etching I and II

3 units

Prerequisite: PR-101 or equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation, or individual prints exhibited as a series. Individual and group critiques are included. There is a $35 materials fee for this course.

Satisfies Printmaking intermediate requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-220-1 AMY TODD

Screenprinting I and II

3 units

Prerequisite: some familiarity with Adobe Photoshop and Illustrator is valuable but not required

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil-making techniques (hand-made/drawn; photographic/computer generated) will be covered along with color-separation creation. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. There will be a $35 material fee for the class.

Satisfies Printmaking intermediate requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

PR-301-1 TIM BERRY

Multiplicity

3 units

Prerequisite: one 100- or 200-level printmaking course

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect "multiplicity." Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media.
In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve an examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, class participants will be developing a proposal for an extended studio project reflecting these new definitions of printmaking. Class participants will then begin to execute these projects. Class time will then be spent on individual and class critiques (at least two each) of these projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester will involve every class member presenting his or her finished project for the final critique.

Satisfies Printmaking advanced requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA
Satisfies History of Printmaking requirement

SCULPTURE

CE-100-1 JOHN DEFAZIO

Ceramics I: Fabrication

3 units

Prerequisite: none

Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, to build projects investigating issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials, multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Sculpture requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

CE-190-1 IAN MCDONALD

Issues in Contemporary Ceramics

3 units

Prerequisite: none

This seminar offers an overview of work and issues being addressed by contemporary ceramic artists. Relationships of ceramics to design, functional/decorative attitudes, hybrid practices, cultural theory, global studies, and technical innovations in ceramic fields will be explored. Also investigated will be the role of ceramics in overall contemporary art-world dialogues, as well as the cultural meaning of material and craft. Artists discussed will include Thomas Schutte, Gabriel Orozco, Hans Coper, Magdalena Odondo, and Beatrice Wood.

Satisfies Sculpture requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SC-100-1 RICHARD BERGER

3D Strategies: Beginning Sculpture

3 units

Prerequisite: none

3D Strategies will explore two fundamental aspects of form and material realization. They are (1) the realization of a form from an armature, a form that evolves from within, utilizing the processes of modeling and reduction to achieve its ends; and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially-oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be geometric, biomorphic, or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard, and mixed media.

Satisfies Sculpture requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SC-111-1 GARY GODDARD

Electricity and Electronics for Artists

(same as DT-111-1)

Prerequisite: none

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills. In this workshop, the goal is for students to learn understand how to wire simple circuits, choose the correct components for their systems, obtain information they need to build circuits, and solve basic technical concerns. Introductory

information on the use of motors, schematics, switches and relays, sensors, micro-controllers as well as a basic introduction to computer control (Basic or Max) will be covered in the class. This workshop is also intended to provide a technical foundation in SC 203 Kinetic Sculpture/Systems and Design and Technology object construction.

Satisfies Design and Technology elective
Satisfies Sculpture elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

SC-150-1 CHRISTOPHER PALMER

Introduction to Activating Objects (Physical Computing)

(same as DT-150-1)

3 units

Prerequisite: none

This course is intended for artists and designers alike as an introduction to adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based artworks. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology distribution 1 requirement
Satisfies Sculpture elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

SC-190-1 JOHN ROLOFF

Ecology of Materials and Processes

3 units

Prerequisite: none

The mediums of art and life, whether film, installation, objects, food, clothing or shelter, engage at some level, with a materiality born of nature—a nature that is arguably becoming postnature in the twenty-first century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. We will examine such questions as where do materials come from, the who, how, and why of their production, and what are their ecological, economic, global, and regional connotations in order to create informed perspectives for artistic production. Students will study, research, and discuss these questions and the strategies and practice of artists such as Simon Starling, Dan Peterman, and Mierle Ukeles.

Satisfies Sculpture requirement
Fulfills a General elective for the BA
Fulfills a Studio elective for the BFA

SC-203-1 RICHARD BERGER

Kinetic Sculpture: Figuration

3 units

Prerequisite: none

Students will explore both figuration and animation in a variety of media in this course. The marionette and analog mechanization in various forms will be the archetypes for initial exploration. The cyborg, robot, and other models will be further examined for their constructive and animate strategies, along with the marionette as points of departure for student projects. Basic instruction in mechanical, electrical, and alternative animation as well as a range of materials including wood, metal, and plastics will be covered. Information about the history and lore of sculptural narrative, animate form, and figuration in a global context will also be presented.

Satisfies Sculpture requirement
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SC-204-1 BILL FONTANA

Sound Laboratory

3 units

Prerequisite: One 100 level Sculpture, Design and Technology, or New Genres course

Sound that is generated or reproduced by a range of natural, material, mechanical and electrical means will be explored in this course. Composition, history, spatial/site dynamics, ecologies of sound, and integration of sound into installations and mixed-media projects are central to the course content. Various historical and contemporary sound artists such as Christina Kubisch, Terry Fox, Rolf Julius, John Cage, Janet Cardiff, and Carsten Nicolai will be studied for their use of sound in their work.

Satisfies Sculpture elective
Fulfills a general elective for the BA
Fulfills a studio elective for the BFA

SC-220-1 MATT DICK

Designing a New Skin: Reshaping and Materializing the Human Form

(same as DT-220-1)

3 units

Prerequisite: none

In this class, students create three-dimensional artworks informed by the intersection of the human body, culture, and society. Through the introduction of basic clothing-construction techniques of cutting, draping, and sewing, students learn the possibilities of shaping the human form, how clothing affects movement and emotion, and how it also plays a vital role in the design of social reality. Focus will be placed on learning how to create traditional and untraditional clothing and especially on learning how fit and proportion can affect the appearance and functionality of the human body. Students embark on their own exploration and experimentation with various materials, from conventional fabrics to unorthodox materials not usually associated with clothing.

Students learn the importance of creating a language for their work, exploring the vernacular and how it resonates with the designed world. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between Western art and design while simultaneously looking at global sources

for shaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Eiko Ishioka, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, Ann Demeulemeester, Jun Takahashi, and others will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms.

Critiques will examine how materials and silhouettes affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time as well as its projected associations of gender. Conversations will explore the idea of the avant-garde, with a particular focus on Japanese fashion designers and their approaches to layering in dress and packaging the human body.

Satisfies Design and Technology elective
Satisfies Sculpture elective
Fulfills a General elective for BA
Fulfills Studio elective for BFA

SC-307-1 JOHN ROLOFF

Advanced Projects

3 units

Prerequisite: One 200-level studio course in any department

A studio/seminar course for intermediate and advanced students who will research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and crossmedia projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Appropriate slides, videos, readings, and visiting artists will also be part of the course.

Satisfies Sculpture elective
Fulfills General elective for BA
Fulfills Studio elective for BFA

FALL 2008 GRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

ART HISTORY

ARTH-501-1 CLAIRE DAIGLE

Issues and Theories in Contemporary Art

3 units

Designed to provide Master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Fulfills core requirement for MA Students in the History and Theory of Contemporary Art

ARTH-510-1 STEPHANIE ELLIS

Frameworks for Art and Urbanism

3 units

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Fulfills requirement for MA in Urban Studies

ARTH-520-1 SARAH HAMILL

Installation Art and the Audience

3 units

Recent installation practices have sought to structure the viewer as an active participant in the work, dissolving traditional boundaries between art object and spectator. But how did the audience come to matter, and why? This course traces a genealogy for recent shifts in spectatorship, towards audience collaboration, by looking at strategies of participation from the 1950s on. We will explore how the viewer became a critical and active part of artistic practice, a question that also opens onto wider issues of institutional politics, artistic identity, questions of mediation, and modes of display. The course will be based on a close consideration of how twentieth-century art practices have negotiated, constructed, alienated, or ignored the audience, for example, Bruce Nauman's performance corridors, which spatially delimited and controlled the viewer's body; Hans Haacke's MOMA Poll, which asked museum-goers to participate in a critique of institutional control; Marina Abramovic's Rhythm O, a performance in which audience members were invited to inflict pain on the artist's body. Of particular importance will be understanding how the ethics of these projects inflects their meaning, such as what happens when the work carries an aggressive or violent tone. What, too, does it mean to make the body—both the artist's and the spectator's—a material for art? Lastly, how did object-based projects, such as Minimalist sculpture, re-configure the audience away from modernist paradigms of spectatorship? Readings will draw from discourses of Minimalism, Fluxus, performance art, video, site specificity, and institutional critique.

Note: This course will coincide with the Fall 2008/ Winter 2009 SFMOMA exhibition tentatively titled Toward Participation in Art: 1950 to Now, which investigates strategies of participation in art.

ARTH-520 JULIAN MYERS

No Places: Earthworks/Space/ Utopia

3 units

Like art, utopian thought has always survived its premature burials, and at times it has staged quite spectacular resurrections from the "no places," the nowheres on the maps of social and cultural life. —Andreas Huyssen

Using both primary documents and recent critical writing, the seminar will examine a set of practices sometimes known as "earthworks," defined for our purposes as large-scale, material, quasi-sculptural interventions in the open air. These are often located in what might be called "no-places": empty, unfinished, or obsolete spaces on the peripheries of the urbanist "plans" that increasingly dominated the American landscape in the twentieth century. Along the way we will evolve a set of critical and theoretical tools for the analysis of various poststudio forms of art practice, and investigate the complex relationships between visual analysis, critical theory, artists' writings, and art history. Theoretical readings will include selections from Henri Lefebvre, Frederic Jameson, Rosalind Krauss, Krishan Kumar, Manfredo Tafuri, Elizabeth Grosz, and others.

ARTH-521-1 JOHN RAPKO

Philosophies of Contemporary Art

3 units

In this seminar we will investigate the basic concepts involved in recent art, with an interest in developing a reflective understanding of contemporary art. There will be four general topics: the nature of art in light of recent art; what is left of more traditional understandings of seemingly basic features of art, such as the medium, genre, meaning, seriousness, and depth; the problem of innovations that seem simultaneously to be art and to undermine any stable conception of art; and the nature of particular media, both relatively traditional (such as drawing and painting) and new (such as installation, performance, comics, and neoconceptualist hybrids). Among the artists discussed will be William Kentridge, Ornette Coleman, Chris Marker, Maya Lin, Sophie Calle, Abbas Kiarostami, and Bob Dylan, as well as older chestnuts such as Duchamp, Warhol, and Paul Celan.

ARTH-523-1 MARK VAN PROYEN

Critical Writing Workshop

3 units

This class will be comprised of two reinforcing components: one will be its role as a writing laboratory for students who want to widen and deepen their involvement with writing contemporary art criticism, and the other will be as a series of thematically organized seminar presentations that will elaborate on themes and issues that are relevant to the contemporary practice of writing about art. The class will culminate with the public presentation and defense of papers in a conference pertaining to the state of art and art criticism at the turn of the 20th century. The best of these papers will be posted on a website that will commemorate the conference.

ARTH-526 -1 CHRIS BRATTON

Cinema and the Global

3 units

The contemporary world is a product of representations—most importantly, moving images—and the technologies that make these representations possible. Whether film, television, video, the Internet, or virtual worlds/ games, cinema, broadly defined, produces not only images, sounds, and ideas, but also the very structures, forms, and contents that shape society. As a set of formal objects, then, cinema cannot be separated from the technologies that make it possible, the means of its distribution, or the audiences it engages. All form a complex whole that are fundamental to a rapidly transforming world.

This class is an inquiry into the relationship between cinema and the experience of a global world. As a set of new spatial and temporal experiences and ideas, cinema has created compelling propositions about this world. What exactly is the global? How did media create new possibilities for it? How are our very subjectivities informed by the cinematic? What are the politics of the imaginary in a global world? What is the relationship of media theory to social theory?

These and other questions will be taken up through lectures, screenings, and collective dialogues organized as a series of theoretical moments, each a reflection on the global world. Subjects will include information as structure and theory; work and popular life; mobile populations; empire, fundamentalisms, and the decolonial; civil society and political culture; and avant-gardes and localities.

Required screenings of long-format works will take place on Tuesdays from 7:00 to 9:00pm.

Fulfills History of the Major requirement for Film students
Fulfills ARTH elective requirement for MA/MFA students

ARTH-528-1 KRISTA LYNES

Screen Histories, Screen Memories

3 units

What are we to make of the importance of the screen in contemporary art? This course considers the history of the screen in artistic practice, from early dioramas and panoramas to film, television, video, public projections, slide shows, and digital media. Screen histories allow us to think video that looks like film, film that borrows from video's phenomenological emphasis, monitor-based and projected works, backlit photographs and new mobile devices. We will discuss not only the development of screen surfaces in art practice, but also theoretical works that examine the importance of the screen both in mediating social relationships and in defining modes of spectatorship. We will cover early discussions of new technology, psychoanalytic film theory, television studies, video art, and new media studies' focus on what has been termed "haptic visuality."

ARTH-590-1 DALE CARRICO

\Thesis I: Independent Investigations

3 units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1 JULIAN MYERS

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art

CRITICAL STUDIES

CS-500-1 CAROLYN DUFFEY
CS-500-2 ROBIN BALLIGER

Global Perspectives on Modernity

3 units

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; colonial and postcolonial criticism.

Fulfills core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-500-3 JON LANG

Introduction to Critical Theory

3 units

This course represents a genuine introduction to contemporary currents in critical theory. We will begin at the level of the "sign," studying the basics of semiotics as well as, later in the course, the theoretical movements inspired by semiotics: structuralism and poststructuralism. We will consider contemporary cultural theory growing out of structuralism and poststructuralism. We will identify key concepts from influential thinkers of the modern period (Marx, Freud, Foucault) crucial both to a theory of the sign and to theories of culture.

CS-500-4 MATT BORRUSO

Dystopian Science Fiction Film of the 60s and 70s

3 units

This course examines the dystopian science fiction films of the late 60s and 70s and their relationship to the complex dominant and countercultural context from which they emerged. Themes of artificial intelligence, ecology, apocalypse, entropy, conformity, and totalitarianism are developed in these films at a time when the prevailing mood was one of cynicism and mistrust set against a backdrop of war. Parallels and disparities between this moment and our current cultural climate emerge through an analysis of this sci-fi subgenre. As the 60s and 70s counterculture grew, Hollywood attempted to cash in on these sentiments with varying results. Nevertheless, from the conspiracy theory of fake moon landings in *Capricorn One* to the paranoid identity crisis of *Seconds*, these dystopian films played a crucial role for a generation who sought to "reject the system." The course will include screenings in addition to the seminar.

CS-500-5 MEREDITH TROMBLE

Evolution

3 units

This seminar will examine the ways theories of evolution interact with cultural understandings of time, change, and humanity's place in the world. We will study these cultural understandings through visual art in parallel with scientific theories and critical ideas. Discussion will cover a wide variety of creative figures, ranging from Romantics such as the English painter John Martin and the German writer Johann Wolfgang von Goethe—near contemporaries of Darwin—to Modernists such as Piet Mondrian and Emma Kunz and present-day artists such as Thomas Ray, Christa Sommerer, and Laurent Mignonneau, who bring evolutionary theory into the practice of digital art. Readings include thought from disciplines ranging from anthropology to art history and evolutionary biology, including works by Ellen Dissayanake, Michel Foucault, Lynn Gamwell, Stephen Jay Gould, Donna Haraway, Lynn Margulis, Dorion Sagan, and many others. The final project is a work of art informed by the class and supported by a research paper, or a comprehensive research paper.

CS-500-6 J. D. BELTRAN / TERRI COHN

Tales of the City: The Traffic between Telling, Making, and Urban Space

3 units

This seminar considers a range of stories about life in the city, historical and contemporary, and investigates how those stories have produced the city and the people who have lived there and how, in turn, the city produced the stories and their forms. Some of the writers, philosophers, and artists that will be looked at are Victor Burgin, Walter Benjamin, Gaston Bachelard, Michel de Certeau, Leone Battista Alberti, Kurt Lewin, Roger Barker, Studs Terkel, Bill Owens, Janet Cardiff, Trinh T. Minh-ha, and Roman Polanski. This range of stories is not just words on a page, but a collective imagination that inspires the incorporation or transplantation of stories to a range of visual mediums.

We will specifically focus on the history of interviewing (a form whose history follows the rise of cities) and oral histories (histories that tended to disappear with the rise of literacy in the cities). We will look for how describing relationships of self to place and envisioning

place through an amalgam of experiences have both created, and been limited by, these forms. In both cases, we will look at how auras of truth or authenticity can subvert power relations and mask the complex ethics of storytelling. Studio and creative writing projects will include such exercises as creating a "geography of conflict," where participants will conceive and design a project that conveys how certain individual experiences of conflict are inextricably intertwined with a city or locale.

Satisfies Urban Studies Topic Seminar

CS-500-7 HENRIK LEBUHN

The Contested City

(same as US-500-1)

3 units

In his groundbreaking work *The City and the Grassroots* (1983), Manuel Castells states that "the city is a social product resulting from conflicting social interests and values." In the past twenty-five years, with the rise of neoliberalism, the conflicts over urban space have intensified. Ethnic discrimination and urban inequality have lead to uprisings, such as in Los Angeles in 1992 and in the banlieues of Paris in 2005. In many cities, grassroots groups protest against the gentrification of "their" neighborhoods and against the privatization of public space and public goods. Immigrant rights campaigns are mobilizing for the rights of migrants and address the problem of undocumented migration. Cities remain contested grounds of struggle and conflict.

Over the course of the semester, we will look at a variety of topics such as the fragmentation of cities under the conditions of globalization, divisions and differences rendered by transnational migration and the reconfiguration of gender relationships, and the privatization and militarization of public urban space. Following Castells, we will explore a variety of social movements addressing urban issues, and we will discuss the role of artists and art movements in the realm of social protests and community struggles. Examples and case studies from different cities and countries will help us to compare recent urban trends in different national and cultural settings.

Satisfies Critical Studies elective and Urban Studies Topic Seminar

CS-500-8 RENÉE GREEN

Spheres of Interest: Experiments in Thinking & Action

3 units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

EXHIBITION AND MUSEUM STUDIES

EMS-500-1 TERRI COHN

Museum Evolution

3 units

In his book *Routes: Travel and Translation in the Late Twentieth Century*, James Clifford refers to museums as "contact zones," whose role is not the public presentation of artifacts, but rather a forum for community interaction. The concept of hybridity this intends is essential to consider in the evolution of the museum from a place of representation of history and identity, to a location—a center—for community interaction and social relations. This course will examine the evolution and typology of museums, as means to understand the factors and forces that have shaped their ideas, traditions, practices, and innovations. The comparative study will include an examination of how economic and political factors as well as social conditions have historically influenced the growth and development of museums and Kunsthallen, but will also examine new postcolonial roles for museums and how that new identity is shaping form and function. The study of the historical milieus that influenced the development of various types of museums and their changing collection and exhibition practices will focus on questions such as "What do historical models tell us that museums should consider today?" and "How can we redefine contemporary museum and exhibition practices based on historical museum models?"

EMS-503-1 HOU HANRU

Beyond Exhibitions

3 units

Curatorship of contemporary art exhibitions is one of the most exciting and innovative aspects in today's transformation of the global art scene. Far beyond the field of exhibition making, it has become a crucial driving force in the new definition of contemporary art and its social role while it is continuously being reinvented by multiple and diverse forms and strategies of curatorial interventions. This class, in the form of seminars, is designed to invite seven to eight of the most significant curators, both from the local and international scene to expose their experiences and insights in the field.

EMS-505-1 OKWUI ENWEZOR

Global Spectacle: Contemporary Art, Event Culture, and Urban Identities

(same as US-505-1)

3 units

Over the last three decades the extraordinary transformation of the global economy has been accompanied by the expansion of the global cultural sphere. From Dubai to Shanghai, Kuala Lumpur to Mumbai, this expansion has had a profound effect in the production of new social formations and urban imaginaries. These developments have in turn led to the constitution and expansion of infrastructures for culture and leisure across the world. Following these expansions, another civic phenomena has emerged, one staged at the pivot between event and spectacle, between city and nation, politics and economy. Nowhere has the scale of the visual and tactile sensations of event and spectacle been assimilated so quickly and so rapidly deployed to project a global idea of modernity as in Asian cities. From the summer Olympics in Beijing this year to exhibition platforms, art fairs, biennials, triennials, across Asia today a formidable series of cultural spectacles and theatrical infrastructure are coalescing, offering Asia as the gateway to a new global experience. In the fall of 2008, no less than ten international Biennials and other

exhibition events will take place in the Asia-Pacific region. Billed as the Art Compass, the equivalent of last summer's Grand Tour in Europe, in September alone such exhibitions will open in Gwangju, Shanghai, Busan, Seoul, Singapore, Guangzhou, Yokohama, Taipei, and Auckland. This seminar will examine not only the growing influence of global spectacles in shoring up new global identities, but the role of cultural production and the exchange between artists and curators in the making of new urban and cultural networks. The seminar has two components: the first is a two week travel trip focused on four Biennials in Korea and China: the 7th Gwangju Biennale and the 4th Busan Biennale and 7th Shanghai Biennale and 3rd Guangzhou Triennale. In addition, the trip will explore the impact of the 2008 Beijing Olympics in promoting China's rise to the international global economy through examination of the vast infrastructure built around the Olympics. The second part of the seminar involves a series of readings of the works by theorists and critics such as Saskia Sassen, AbdouMaliq Simone, Rem Koolhaas, and Arjun Appadurai.

In addition to tuition, students will be responsible for fees related to travel.

EMS-588-1

Practicum

3 units

As part of the Master of Arts in Exhibition and Museum studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly recommended to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, and private collections—locally, nationally, or internationally. Students work with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides students with connections between practicum experience and the development of the thesis, as well as assisting them in placing their fieldwork into the broader context of their program of study.

EMS-590-1 DALE CARRICO

Thesis I: Independent Investigations

3 units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and Museum Studies

EMS-591-1 JULIAN MYERS

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and Museum Studies

URBAN STUDIES

US-500-1 HENRIK LEBUHN

The Contested City

(same as CS-500-7)

3 units

In his groundbreaking work *The City and the Grassroots* (1983), Manuel Castells states that "the city is a social product resulting from conflicting social interests and values." In the past twenty-five years, with the rise of neoliberalism, the conflicts over urban space have intensified. Ethnic discrimination and urban inequality have lead to uprisings, such as in Los Angeles in 1992 and in the banlieues of Paris in 2005. In many cities, grassroots groups protest against the gentrification of "their" neighborhoods and against the privatization of public space and public goods. Immigrant rights campaigns are mobilizing for the rights of migrants and address the problem of undocumented migration. Cities remain contested grounds of struggle and conflict.

Over the course of the semester, we will look at a variety of topics such as the fragmentation of cities under the conditions of globalization, divisions and differences rendered by transnational migration and the reconfiguration of gender relationships, and the privatization and militarization of public urban space. Following Castells, we will explore a variety of social movements addressing urban issues, and we will discuss the role of artists and art movements in the realm of social protests and community struggles. Examples and case studies from different cities and countries will help us to compare recent urban trends in different national and cultural settings.

Satisfies Critical Studies elective and Urban Studies Topic Seminar

US-505-1 OKWUI ENWEZOR

Global Spectacle: Contemporary Art, Event Culture, and Urban Identities

(same as EMS-505-1)

3 units

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less than ten international Biennials and other exhibition events will take place in the Asia-Pacific region. Billed as the Art Compass, the equivalent of last summer's Grand Tour in Europe, in September alone such exhibitions will open in Gwangju, Shanghai, Busan, Seoul, Singapore, Guangzhou, Yokohama, Taipei, and Auckland. This seminar will examine not only the growing influence of global spectacles in shoring up new global identities, but the role of cultural production and the exchange between artists and curators in the making of new urban and cultural networks. The seminar has two components: the first is a two week travel trip focused on four Biennials in Korea and China: the 7th Gwangju Biennale and the 4th Busan Biennale and 7th Shanghai Biennale and 3rd Guangzhou Triennale. In addition, the trip will explore the impact of the 2008 Beijing Olympics in promoting China's rise to the international global economy through examination of the vast infrastructure built around the Olympics. The second part of the seminar involves a series of readings of the works by theorists and critics such as Saskia Sassen, AbdouMaliq Simone, Rem Koolhaas, and Arjun Appadurai.

In addition to tuition, students will be responsible for fees related to travel.

US-590-1 DALE CARRICO

Thesis I: Independent Investigations

3 units

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Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and Museum Studies

US-591-1 JULIAN MYERS

Thesis II: Collaborative Projects

3 units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

Fulfills requirement for the MA in History and Theory of Contemporary Art
Fulfills requirement for Urban Studies
Fulfills requirement for Exhibition and

TOPIC SEMINARS

NG-500-1 FELIPE DULZAIDES

Alternative Contexts

3 units

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Being a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

PA-500-1 BRETT REICHMAN

Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Critique Seminar

3 units

This course will initiate a unique program that augments the Critique Seminar with distinguished visiting fellows in the Painting department. This is a rare opportunity to work directly with painters of national and international repute. Each fellow will visit the school for approximately ten days during which time they will participate by functioning as guest seminar leaders working with the coordination of the tenured faculty. Artists and times of arrival will be announced at the beginning of the semester.

SC-500-1 LANCE FUNG

Sculpture in Context

3 units

Traditional taboo topics of the art world, such as collaboration and ephemerality are becoming common place practices in contemporary art. As such their relationship to the art market has developed both innovatively and problematically. Through a related series of lectures, class discussions, and assigned projects, students will investigate these and associated ideas for their value as art practice and in relationship to a realistic assessment of life as a sculpture/installation/site-based artist. Students will have practical assignments to develop specific project/proposals to be presented to the class for group critique. This exploration will culminate in a group exhibition, guided and curated by the instructor and will exist in a virtual format or actual exhibition based on the merits of the students collective and individual works. A strong desire for the students to think beyond art school and develop a vision of sustainability as an artist will be encouraged. Students with a sculpture, new genre, land art, and installation base will be most appropriate.

FALL 2008 GRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

GRADUATE CRITIQUE SEMINARS

3 units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	PAUL KLEIN
GR-500-2	STEPHANIE ELLIS
GR-500-3	LYNN HERSHMAN
GR-500-4	ALLAN DE SOUZA
GR-500-5	JULIO MORALES
GR-500-6	SHARON GRACE
GR-500-7	WILL ROGAN
GR-500-8	FRANCES MCCORMACK
GR-500-9	DEWEY CRUMPLER
GR-500-10	PEGAN BROOKE
GR-500-11	JOSEPHINE TAYLOR
GR-500-12	HENRY WESSEL
GR-500-13	REAGAN LOUIE
GR-500-14	TIM BERRY
GR-500-15	RICHARD BERGER
GR-500-16	CHARLES BOONE
GR-500-17	JEANNENE PRZYBLYSKI

GRADUATE TUTORIALS

3 units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	CHARLES BOONE
GR-580-2	LAETITIA SONAMI
GR-580-3	GEORGE KUCHAR
GR-580-4	JILL MILLER
GR-580-5	TRISHA DONNELLY
GR-580-6	MARK VAN PROYEN
GR-580-7	DEWEY CRUMPLER
GR-580-8	JEREMY MORGAN
GR-580-9	BRUCE MCGAW
GR-580-10	MATT BORRUSO
GR-580-11	JOHN PRIOLA
GR-580-12	JACK FULTON
GR-580-13	LINDA CONNOR
GR-580-14	AMY TODD
GR-580-15	JOHN DEFAZIO
GR-580-16	MILDRED HOWARD
GR-580-17	FELIPE DULZAIDES

POST-BACCALAUREATE SEMINARS

3 units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

PB-400-1 FRANCES MCCORMACK
PB-400-2 JACK FULTON
PB-400-3 MEREDITH TROMBLE

GRADUATE LECTURE SERIES

GR-502-1 RENÉE GREEN

Spheres of Interest: Experiments in Thinking & Action

0 units

One provocation for thinking about this series is provided by this sentence:

Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly (Giorgio Agamben, *The Man without Content*)

It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting". spectacles, the invited guests address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. Spheres of Interest: The Graduate Lecture Series provides an opportunity for students to engage with the thoughts and productions of an international array of guest participants from a variety of fields. One of the goals of the series is to provoke students to imagine unfamiliar forms of perceiving and creating by exposure to challenging ideas concerning how different forms of creative production can be conceived in the present. The guest participants will not invite smooth or easy receptions to the aural, visual, textual, and spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

The Graduate Lecture Series is required for all first-year MFA and MA students

GR 588-1 J. D. BELTRAN/ JENNIFER RISSLER

Teaching Practicum: Transmitting Art Practices

3 units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the poststudio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission

REVIEWS

GR-592-1

Graduate Intermediate Review

0 units

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1

Graduate Final Review

0 units

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

GRADUATE ASSISTANTSHIPS

GR-587-1

Graduate Assistantship

0 units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

GR-597-1

Graduate Assistantship

0 units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend.

The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including Post-Baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. Please contact the graduate center for more information.

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture

BA

History and Theory of Contemporary Art

Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure and ground"—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Off-campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

For Fall 2008, the following courses fulfill 3 units of the 6-unit off-campus study requirement:

IN-396-1: Internship

SCIE-110-1: Art and Phenomena

US-296-1: City Studio Practicum

DT-220-2: My Museum: Participation and Social Networking Exhibited—Realization

PH-202-1: Landscape: Nevada Plus

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni
Prague, Czech Republic
Bezalel Academy of Arts and Design
Jerusalem, Israel
Chelsea College of Art and Design
London, England
Ecole Nationale Supérieure des Beaux-Arts
Paris, France
Glasgow School of Art
Glasgow, Scotland
Gerrit Rietveld Academie
Amsterdam, Holland
Valand School of Fine Arts, Goteborg
Sweden

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-campus Study Programs Office in Student Affairs.

For Fall 2008, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-228-1: Arts of India

ARTH-322-1: History, Catastrophe, and the Graphic Novel

CS-221-1: Genre Trouble: Hybrid Forms in Literature across Cultures

CS-290-1: Interdisciplinary Research Colloquium

**HUMN-200-2:
Humanities Core A:
From Antiquity through the Middle Ages—Encountering the Other through Love and War**

**HUMN-200-3:
Humanities Core A: History of the Americas**

Undergraduate Liberal Arts Requirements

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101, followed by the submission of a Writing Portfolio

Note: Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—Humanities Core A and Humanities Core B (HUMN-200 and -201)

Year 3—Critical Theory A and B (CS-300 and -301)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (year 1 of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program sequence.

For entering freshmen and transfer students without any Composition A Credit:

ENGL-095: Academic Literacy
This course may be required based on WPE score.

ENGL-100: Investigation and Writing

ENGL-101: Nonfiction Writing

For transfer students with Composition A Credit:

ENGL-100: Investigation and Writing

ENGL-101: Nonfiction Writing

For transfer students with Composition A and Composition B credit:

ENGL-102: Continuing Practices of Writing

For second-degree candidates:

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

ENGL-095: Academic Literacy
A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

ENGL-100: Investigation and Writing
Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing. (ENGL-101)

ENGL-101: Nonfiction Writing
Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

ENGL-102: Continuing Practices of Writing
Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

HUMN-200: Humanities Core A
Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in the Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

HUMN-201: Humanities Core B
Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in the Humanities Core B. Humanities Core B is a prerequisite for enrollment in the Critical Theory A and B (CS-300, CS-301) courses.

Note: Not all courses in the Humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Natural Science
A science course covering the theory and history of such topics as astronomy, biology, and physics.

Mathematics
A college-level mathematics course designed to advance basic competency.

Social Science
A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture
Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective
Any liberal arts class.

CS-300: Critical Theory A
Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

CS-301: Critical Theory B
Special topics in twentieth-century cultural history and theory. Completion of Critical Theory A (CS-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History
A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity
A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now
A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective
Any undergraduate art history course.

History of the Major
A course focused on the history of the medium.

Bachelor of Fine Arts

Total units required for BFA degree = 120
maximum units accepted in transfer = 60

No more than 24 units may be transferred into Liberal Arts and Art History combined.

No more than 12 units of Major Studio accepted as transfer credit. Up to 24 units may be transferred into Elective Studio.

All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	**33 Units**
Investigation andWriting*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units
Critical Theory B†	3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAI.

For Fall 2008, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-228-1: Arts of India

ARTH-322-1: History, Catastrophe, and the Graphic Novel

CS-220-1: Genre Trouble: Hybrid Forms in Literature across Cultures

CS-290-1: Interdisciplinary Research Colloquium

HUMN-200-2: Humanities Core A: From Antiquity through the Middle Ages—Encountering the Other through Love and War

HUMN-200-3: Humanities Core A: History of the Americas

Design and Technology Major

Liberal Arts Requirements	**33 Units**
(see above, this page)	
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Frameworks of Design and Technology	3 Units
Introduction to Activating Objects	3 Units
Distribution I	3 Units
Video Distribution	3 Units
Distribution II	6 Units
Design and Technology Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History: Reproducibility	3 Units
Art History Elective	3 Units
Total	**120 Units**

Film Major

Liberal Arts Requirements	**33 Units**
(see above, this page)	
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Introduction to Film	3 Units
History of Film or	
Special Topics in Film History	3 Units
Distribution I	9 Units
Advanced Film	3 Units
Film Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Film	3 Units
Art History Elective	3 Units
Total	**120 Units**

New Genres Major

Liberal Arts Requirements	**33 Units**
(see above, this page)	
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
New Genres I	3 Units
Issues and Contemporary Artists	3 Units
New Genres II	3 Units
Installation/Distribution	3 Units
Video/Distribution	3 Units
Performance Document: Photoworks	3 Units
New Genres Electives	15 Units
Senior Review Seminar	3 Units

Note: Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units
Total	**120 Units**

Painting Major

Liberal Arts Requirements	**33 Units**
(see above, this page)	
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Drawing I	3 Units
Beginning Painting	3 Units
Drawing Electives	9 Units
Painting Electives	18 Units
Senior Review Seminar	3 Units

Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History Electives	6 Units
Total	**120 Units**

Photography Major

Liberal Arts Requirements (see page 55)	**33 Units**
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Photography I	3 Units
Understanding Photography	3 Units
Technical Electives	6 Units
Digital Photography I	3 Units
Digital Photography II	3 Units
Conceptual Electives	6 Units
History of Photography II	3 Units
Photography Electives	6 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Photography I	3 Units
Art History Elective	3 Units
Total	**120 Units**

Printmaking Major

Liberal Arts Requirements (see page 55)	**33 Units**
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Printmaking I	3 Units
Drawing I	3 Units
Intermediate Printmaking	6 Units
Advanced Printmaking	3 Units
Printmaking Electives	18 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Printmaking	3 Units
Art History Electives	6 Units
Total	**120 Units**

Sculpture Major

Liberal Arts Requirements (see page 55)	**33 Units**
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Sculpture	3 Units
Art History Elective	3 Units
Total	**120 Units**

Bachelor of Arts

Total units required for BA degree = 120
Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined.

No more than 27 units of liberal arts accepted in transfer.

No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined.

No more than 24 units may be transferred into studio and general electives combined.
All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements:	**33 Units**
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A†	3 Units
Critical Theory B†	3 Units

*Writing placement examination required upon matriculation.

†Must be taken at SFAI.

For Fall 2008, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-228-1: Arts of India

ARTH-322-1: History, Catastrophe, and the Graphic Novel

CS-221-1: Genre Trouble: Hybrid Forms in Literature across Cultures

CS-290-1: Interdisciplinary Research Colloquium

HUMN-200-2: Humanities Core A: From Antiquity through the Middle Ages—Encountering the Other through Love and War

HUMN-200-3: Humanities Core A: History of the Americas

History and Theory of Contemporary Art Major

Liberal Arts Requirements (see above, this page)	**33 Units**
Art History, Theory and Criticism Requirements	**54 Units**
Global Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	6 Units

Art History Electives	18 Units
Critical Studies Electives	15Units
Interdisciplinary Research Colloquium	3 Units
Thesis Colloquium	3Units
Studio Requirements	**15 Units**
Contemporary Practice	6 Units
Electives in any studio discipline	9 Units
General Electives	**18 Units**

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SFAI's many renowned artists and scholars (3–6 units).

Total	**120 Units**

Urban Studies Major

Liberal Arts Requirements	**33 Units**
(see page 56)	
Urban Studies Requirements	**54 Units**
Global Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	3 Units
Media and Cultural Geography	3 Units
Urban Theory	3 Units
Critical Studies Electives	9 Units
City Studio Practicum	3 Units
Urban Studies Electives	18 Units
Critical Studies Electives	9 Units
Interdisciplinary Research Colloquium	3 Units
Thesis Colloquium	3 Units
Studio Requirements	**24 Units**
Contemporary Practice	6 Units
Electives in any studio discipline	18 Units
General Electives	**9 Units**

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SFAI's many renowned artists and scholars (3–6 units).

Total	**120 Units**

GRADUATE CURRICULUM

MFA

Full-time

Low-residency Summer

POST-BAC CERTIFICATE

MA

History and Theory of Contemporary Art

Exhibition and Museum Studies

Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

- MFA students must enroll in at least three credits of Graduate Tutorial per semester.

- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Graduate Studies.

- Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Graduate Studies. *Note: To complete the program in two years, students need 15 units each semester.*

- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

- Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

- Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

- MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings during the Spring semester (dates, times, and rooms to be announced).

- The Graduate Lecture Series is required for all first-year MFA students.

Low-residency Summer MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and Post-Bac Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Post-Baccalaureate and Master of Fine Arts programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and 12:00noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

GRADUATE PROGRAM CURRICULUM REQUIREMENTS

Master of Fine Arts
(Full-time Program)

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives (see below)	21 Units
Art History	9 Units
Critical Studies	6 Units
Graduate Lecture Series (see below)	0 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

SAMPLE COURSE SCHEDULE

Semester 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Critical Studies Seminar	3 Units
Elective (see below)	3 Units
Graduate Lecture Series (see below)	0 Units

Semester 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Critical Studies Seminar	3 Units
Elective (see below)	3 Units
Graduate Lecture Series (see below)	0 Units
Studio/Intermediate Review	0 Units

Semester 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History	3 Units
Electives (see below)	6 Units

Semester 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective (see below)	9 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

The Graduate Lecture Series is required for all first-year MFA students.

Low-residency SummerMaster of Fine Arts

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Guided Study/Winter and Summer Review	12 Units
Electives (see below)	24 Units
Intermediate Review	0 Units
Final Review	0 Units
Visiting Artist Lecture Series	0 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

SAMPLE COURSE SCHEDULE

Year 1

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Guided Study/Winter Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective (see below)	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units

Year 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Final Review (for 3-year program)	0 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
Guided Study/Summer Review (see below)	1.5 or 4 Units
MFA Graduate Exhibition (for 3-year program)	0 Units

Year 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives (see below)	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units
Total	**60 Units**

Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1	
Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Critical Studies Seminar	3 Units
Undergraduate electives	6 Units
Semester 2	
Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Tutorial (UG or GR)	3 Units
Undergraduate electives	6 Units
Total	**30 Units**

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Research and Writing Colloquium	3 Units
Critical Studies Electives	6 Units
Art History Seminar Electives	6 Units
Cognates (other electives)	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Total	**42 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Issues and Theories of Contemporary Art	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquium	3 Units
Culture Industry and Media Matters	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series (see below)	0 Units
Semester 3	
Cognate (other elective)	3 Units
Thesis I	3 Units
Thesis II	3 Units
Semester 4	
Cognate (other elective)	3 Units
Thesis I	3 Units
Thesis II	3 Units
Total	**42 Units**

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates	9 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units
Total	**48 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Graduate Lecture Series (see below)	0 Units
Summer Practicum	6 Units
Semester 3	
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	3 Units
Semester 4	
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units
Total	**48 Units**

The Graduate Lecture Series is required for all first-year MA students.

Master of Arts in Urban Studies

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminars	9 Units
Cognates	9 Units
Practicum	6 Units
Graduate Lecture Series (see below)	0 Units
Thesis I	6 Units
Thesis II	6 Units
Total	**48 Units**

SAMPLE COURSE SCHEDULE

Semester 1	
Global Perspectives of Modernity	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series (see below)	0 Units
Semester 2	
Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series (see below)	0 Units
Summer Practicum	6 Units
Semester 3	
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Topics Seminar	3 Units
Semester 4	
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units
Total	**48 Units**

The Graduate Lecture Series is required for all first-year MA students.

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24-hour info	*415 771 7020*
academic affairs	*415 749 4534*
administration	*415 351 3535*
admissions	*415 749 4500*
admissions fax	*415 749 4592*
advising/undergraduate	*415 749 4533*
advising/graduate	*415 641 1241 x1007*
area manager (design and technology, film, new genres, photography):	*415 749 4577*
area manager (painting, printmaking, sculpture/ceramics):	*415 749 4571*
area manager (interdisciplinary studies):	*415 749 4578*
graduate center	*415 641 1241 x1015*
center for individual learning	*415 771 7020 x4471*
community programs	*415 749 4554*
community programs fax	*415 749 1036*
exhibitions and public programs	*415 749 4550*
financial aid	*415 749 4520*
personal counseling	*415 749 4587*
registration and records	*415 749 4535*
registration and records fax	*415 749 4579*
security	*415 749 4537*
student accounts	*415 749 4544*
student affairs	*415 749 4525*

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